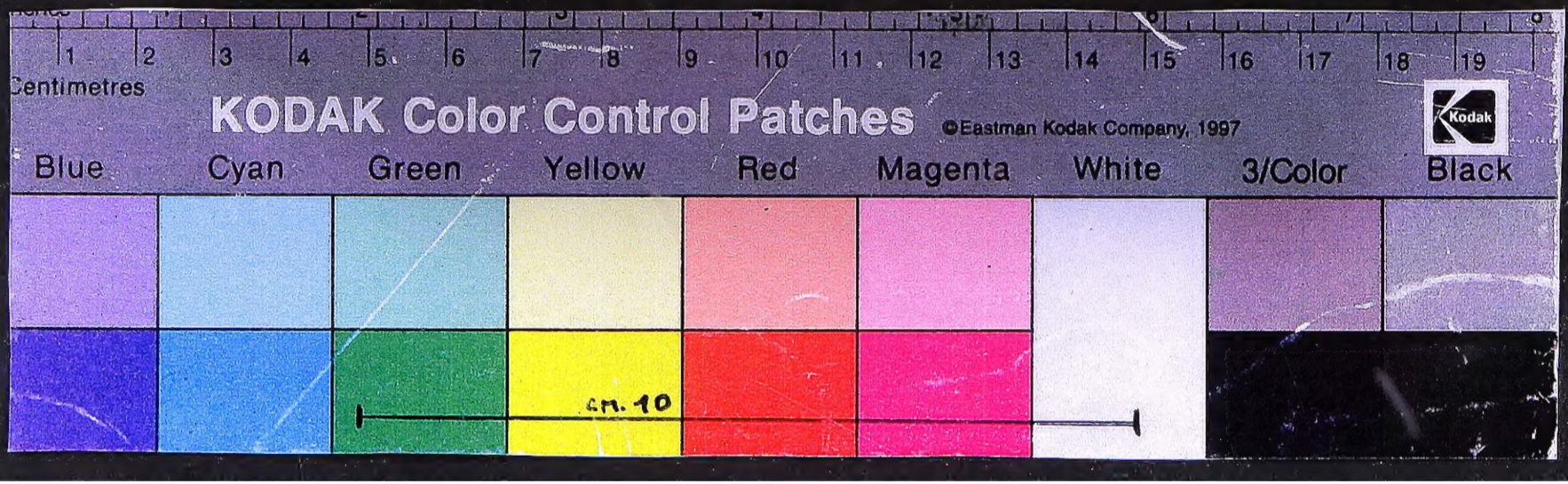
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Centimetres
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©Eastman Kodak Company, 1997
Kodak
Blue
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RARI
337
B.R.337

Hassus

cennino ai Nomi dei Maestri
che hanno posto in Musica quei
antij: curioso poi, e raro ár-
ra, si presenta; non tanto
perchè illustra il gajo spirito
popolare di quei tempi, quan-
to perchè non comuni sono
Codici in fatto di Musica.

pinto, non contenendo de le sole parte del
e del soprano 7 2
belge 1

Cenno illustrativo.=

Codice cartaceo ob-lungo di Carte Cento-cinquanta, contenente la Musica di Numero Cento-due Canti Carnescialeschi o di Maggio, ed appartenente alla prima metà del Secolo XVI.=

Che il Codice appartenga alla prima metà del Secolo XVI.=, ne fanno fede la forma dei caretteri che ricorda quell'epoca, e quello che più importa la forma delle Note Musicali, diversa da quella odierna, se si consulta lo Zarlino nelle sue = Instituzioni Armoniche - Venezia 1564.=

Il volume manoscritto segnato B. A. 3 - p. 3 - n° 1 contiene frottole degli autori seguenti:

Alexander Florentinus (M. Alexander)
Bartolommeo Trombonicino (B) B.T.
Petrus de Lurano (P. de L°)
Marchettus Cara (March.)
Francesco (forse Francesco Feo)
Josquin
Yzac
Michael (b□ chael)

Johannes Wolf.

Che il Codice contenga poi la Musica di Canti Canescialeschi e di Maggio di quel tempo, basterà citare che, ac 114. di esso, si trova, fra li altri, posto in Musica il noto Canto dei Romiti dell'Ottonajo, che si legge fra i Canti Carnescialeschi raccolti e pubblicati dalla Stampa di Lucca con la data di Cosmopoli.

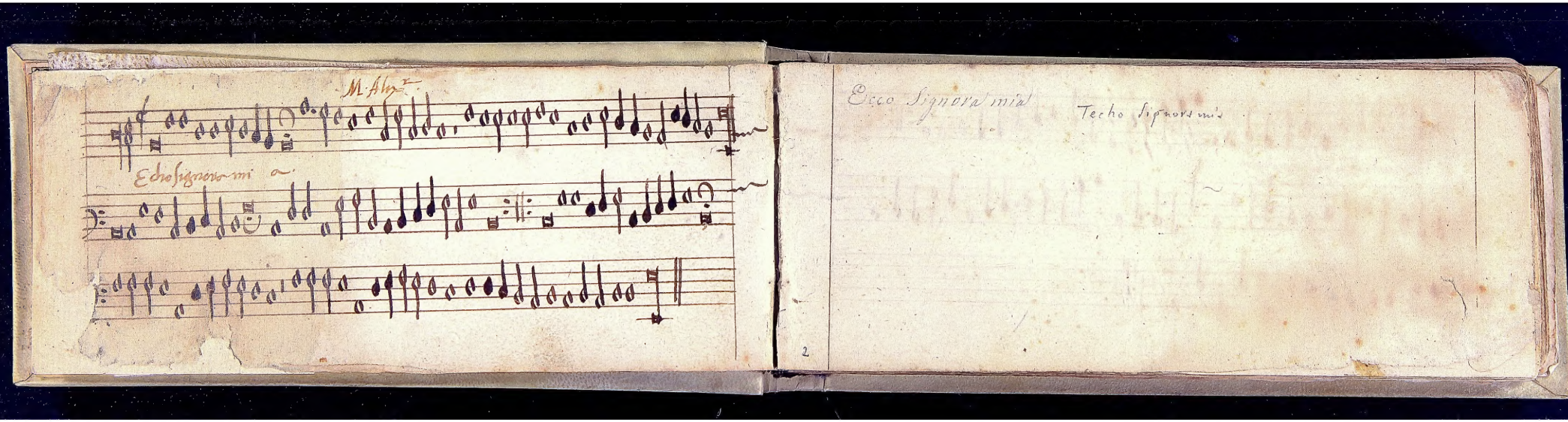
Il Codice nell'insieme è da tenersi in pregio come Documento di non poco valore per la Storia dell'Arte, tanto più che le abbreviazioni dei nomi, che si leggono nelle testate delle pagine di esso, fanno inclinare a credere che ac-

Il codice è per se stesso incom
basso, e alcuna vol
I nomi son di maestri: uno e

BASSVS ALTVS

Palat. 1178
(B. Par. 337)

BIBLIOTECA NAZIONALE CENTRALE FIRENZE
Mss

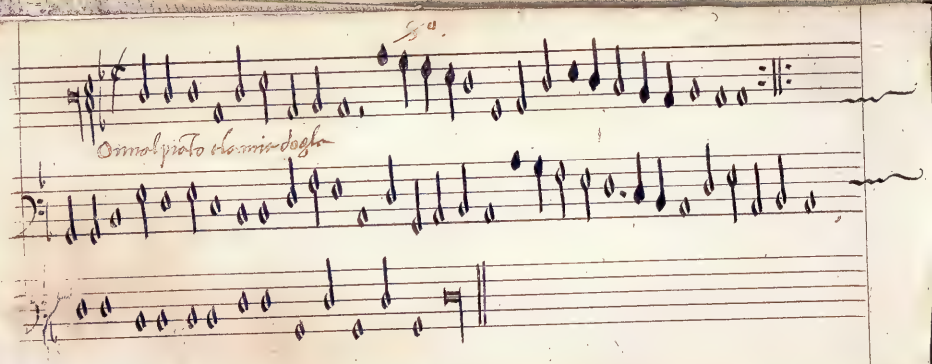


M. Alm.

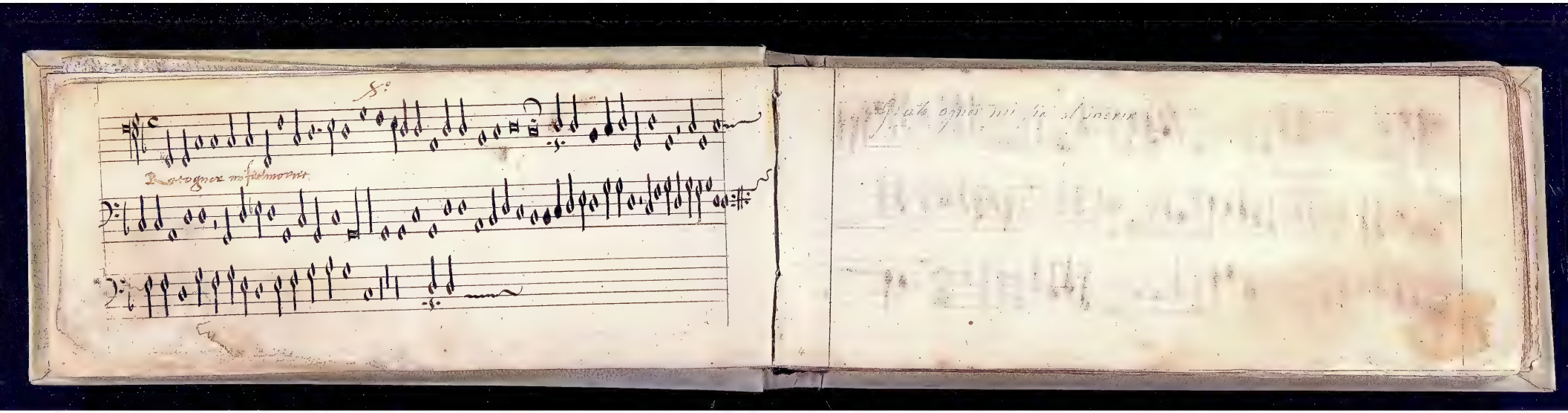
Echo Signora mia

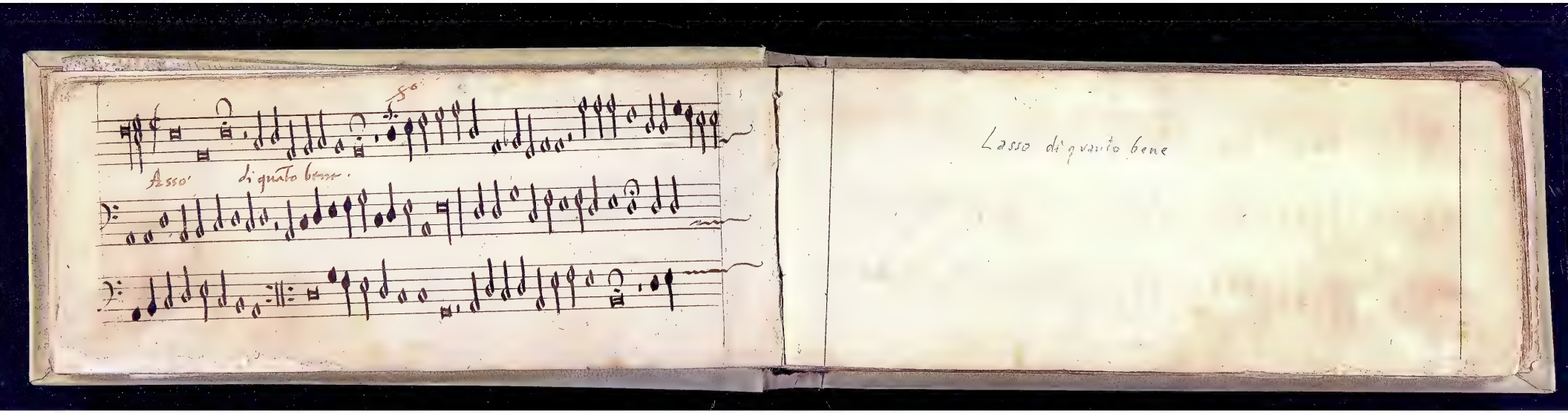
Ecco Signora mia

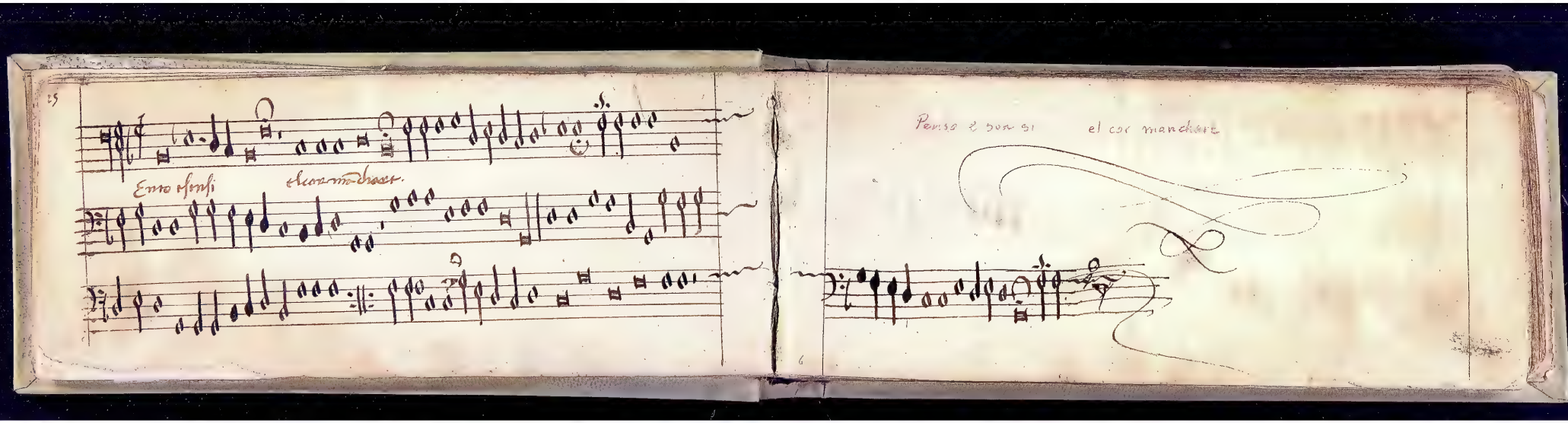
Techo Signora mia



piante – le mie doglie




Asso' di quato bene.
Lasso di quanto bene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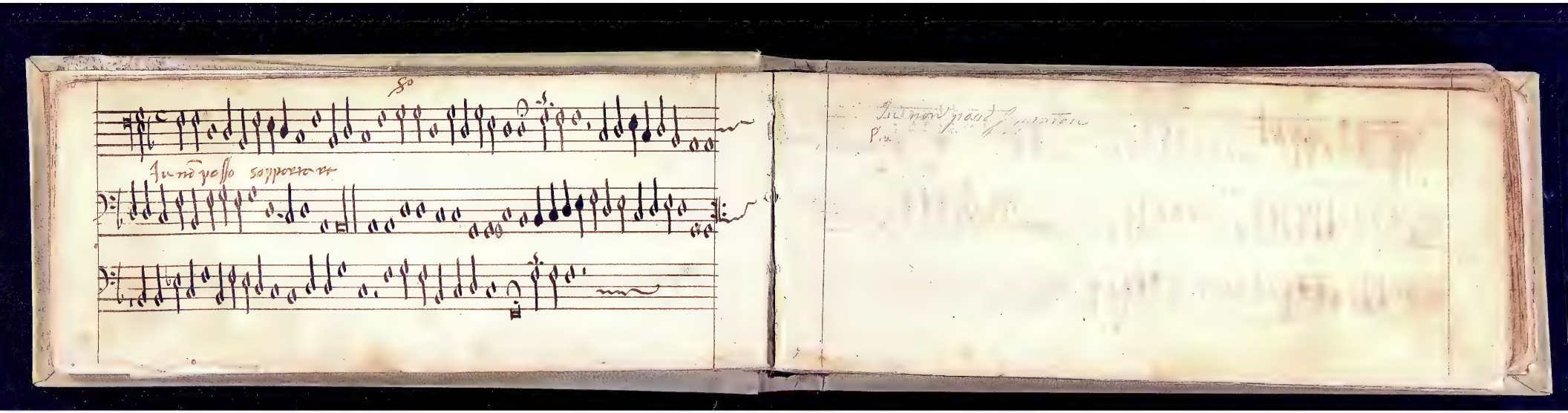
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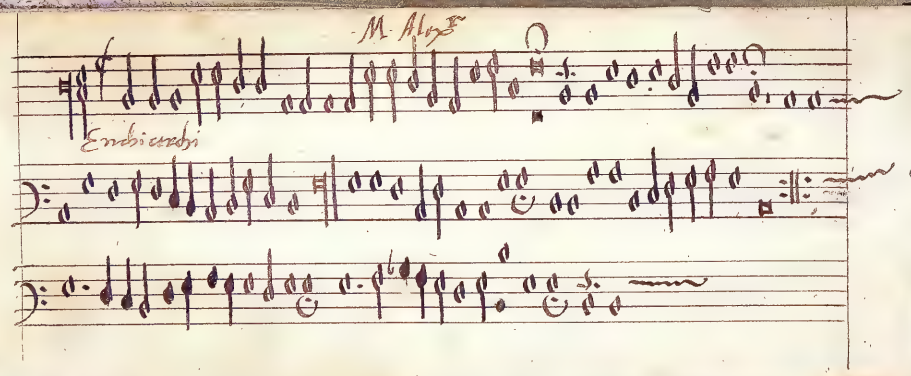
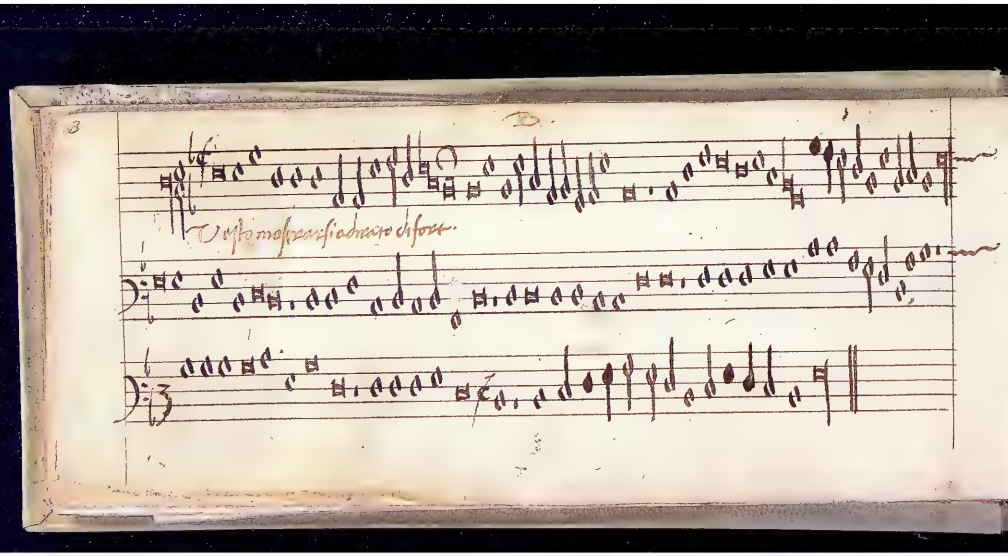

M. Alex



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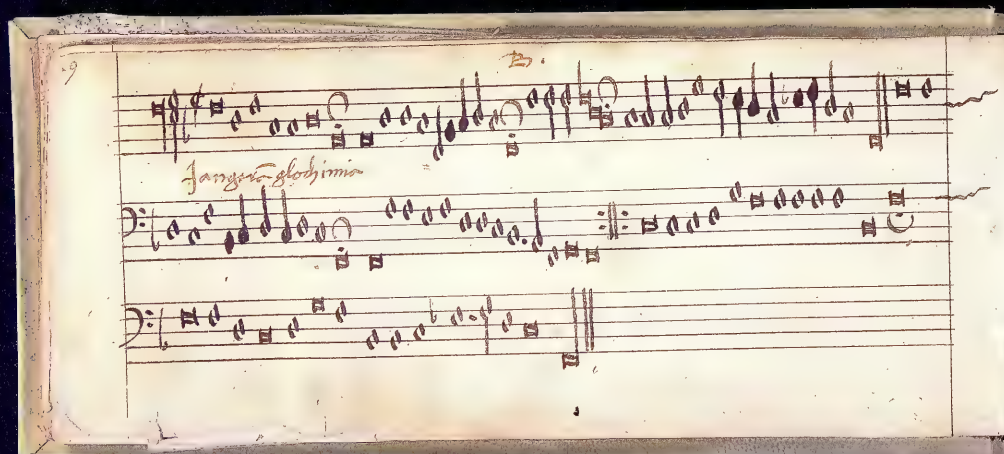
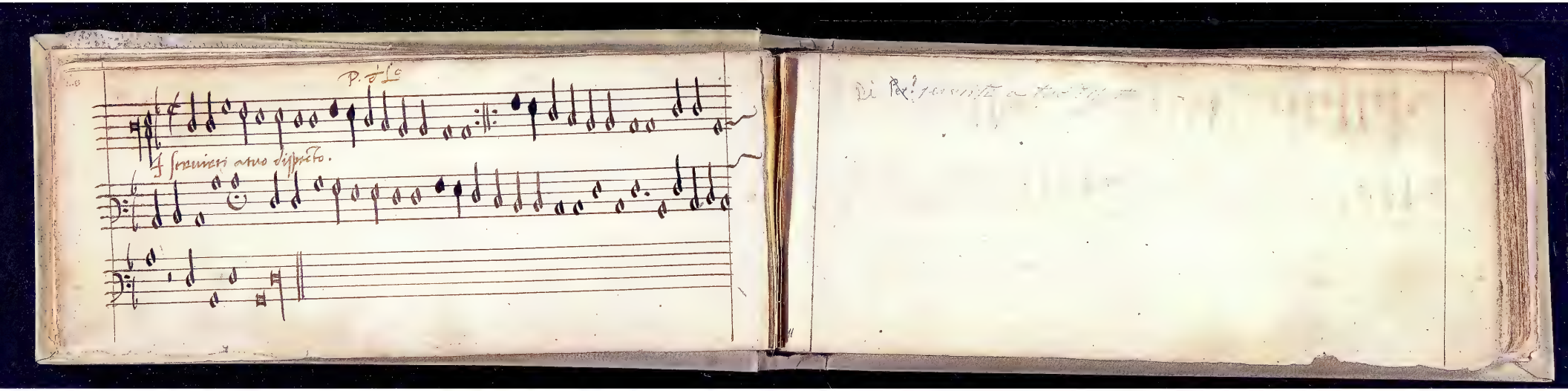


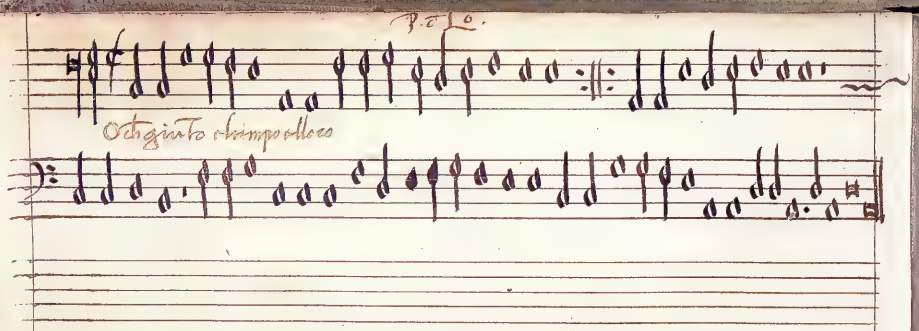
Piangerun gli occhi mia



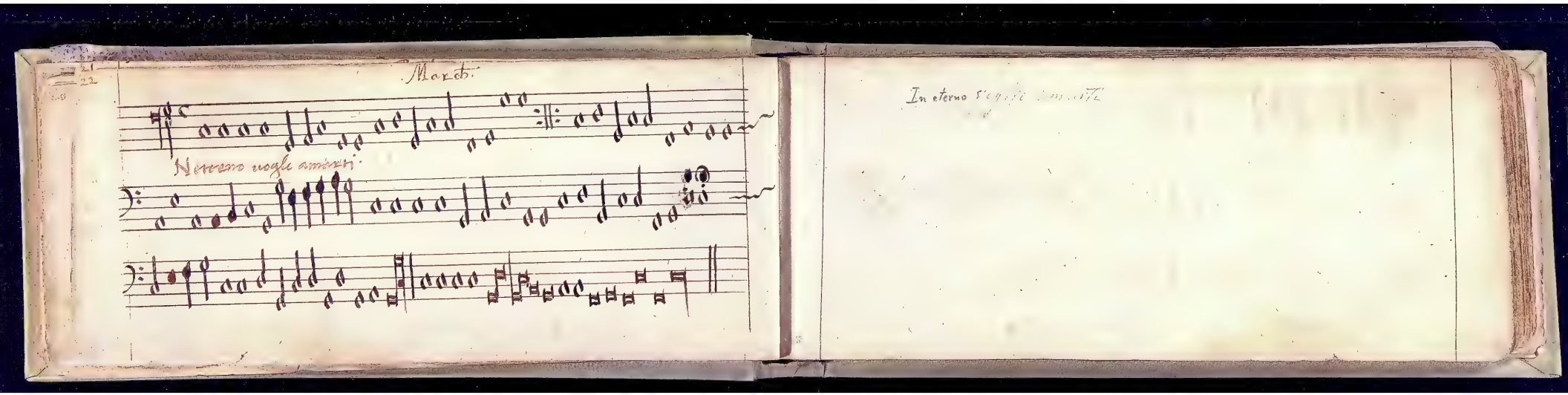
P. d'Lo

I seruiti a tuo dispetto.

Di Per! [illegible]



Or ch'è giunto el tempo el loco

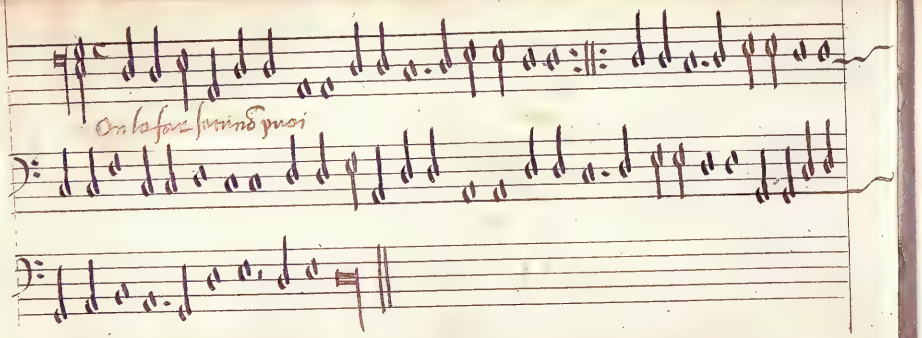


21
22

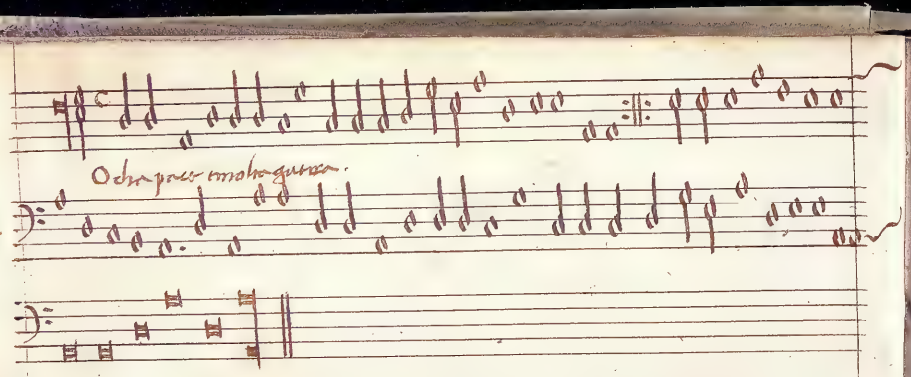
March.

Nessuno vogli amarsi.

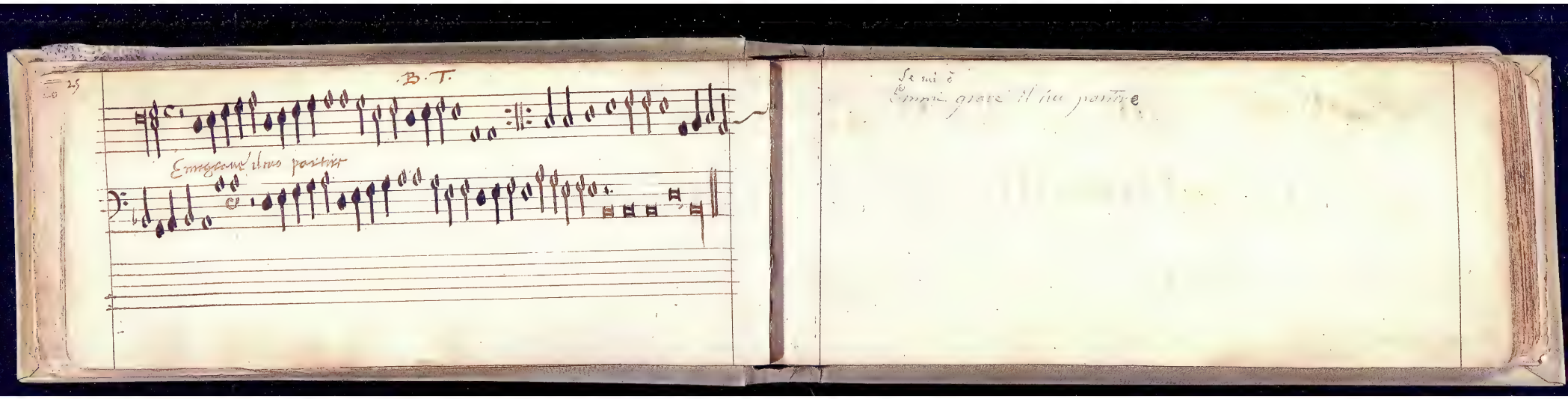
In eterno [illegible]



Non lo far



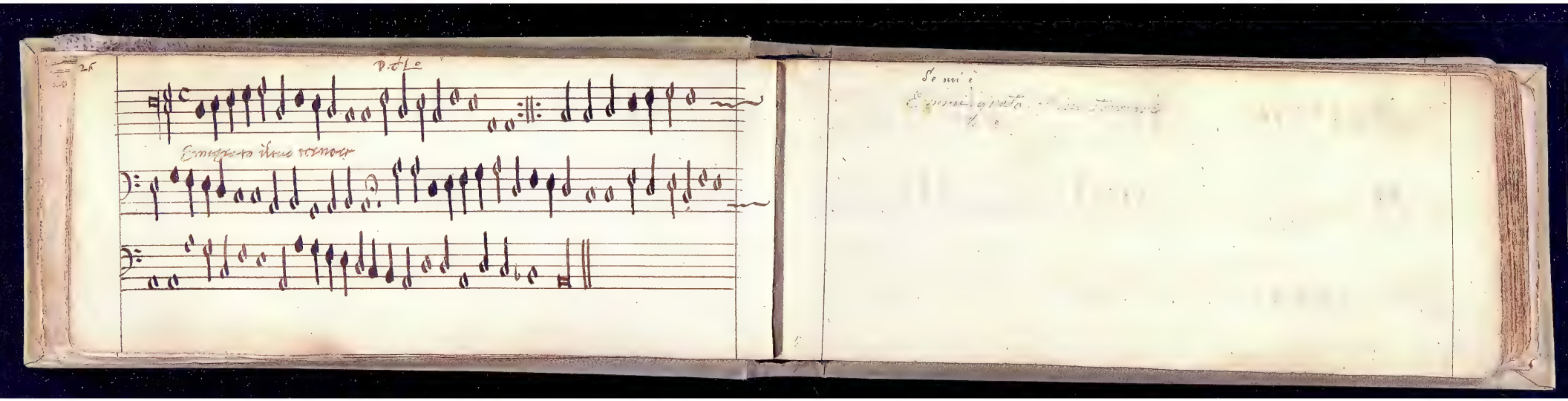
Poca pace. e molta guerra

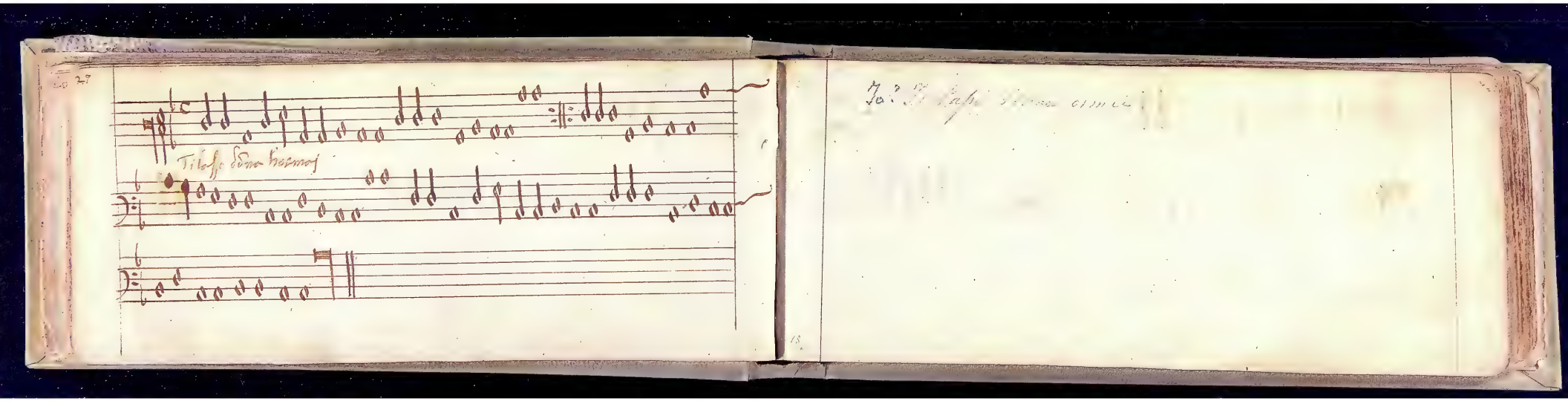


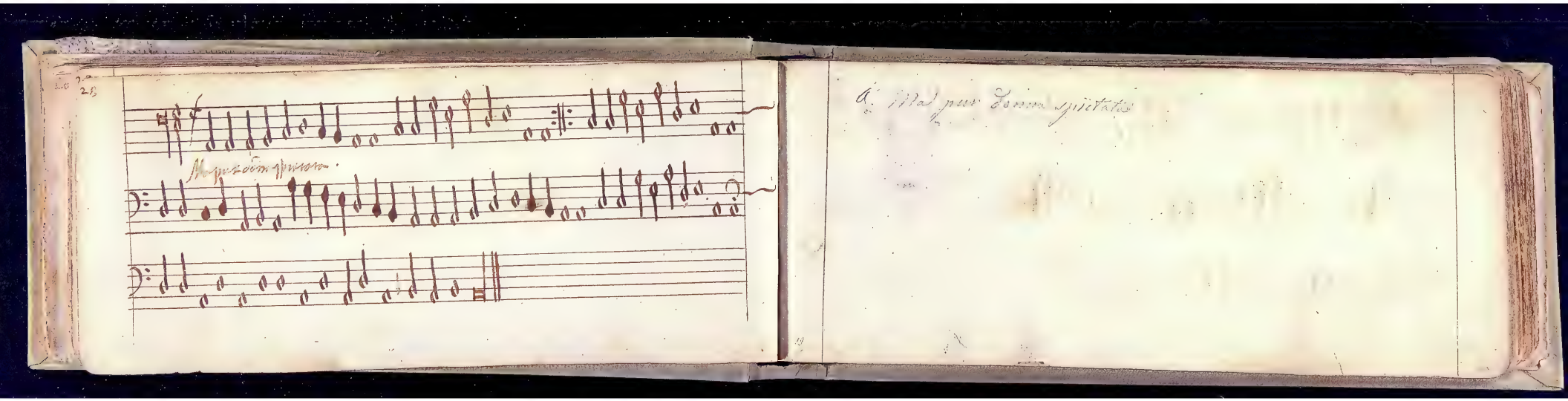
B.T.

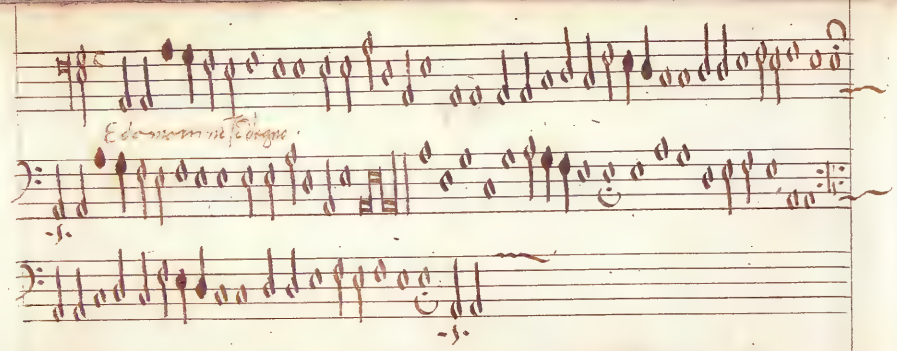
Emmegaur' il mio partire

Se mi è
Emmi grave il tuo partire

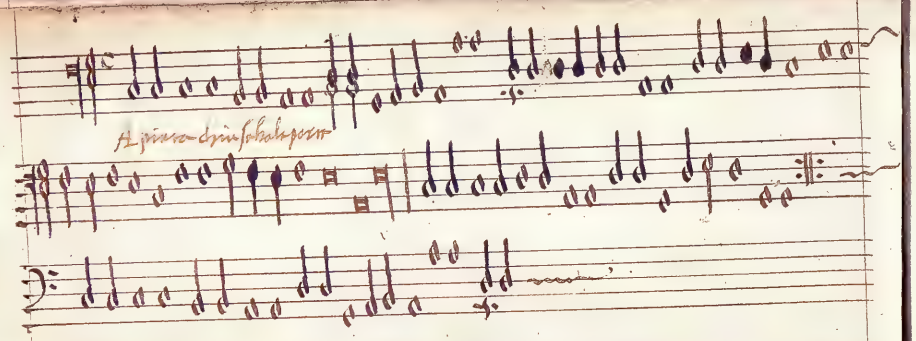








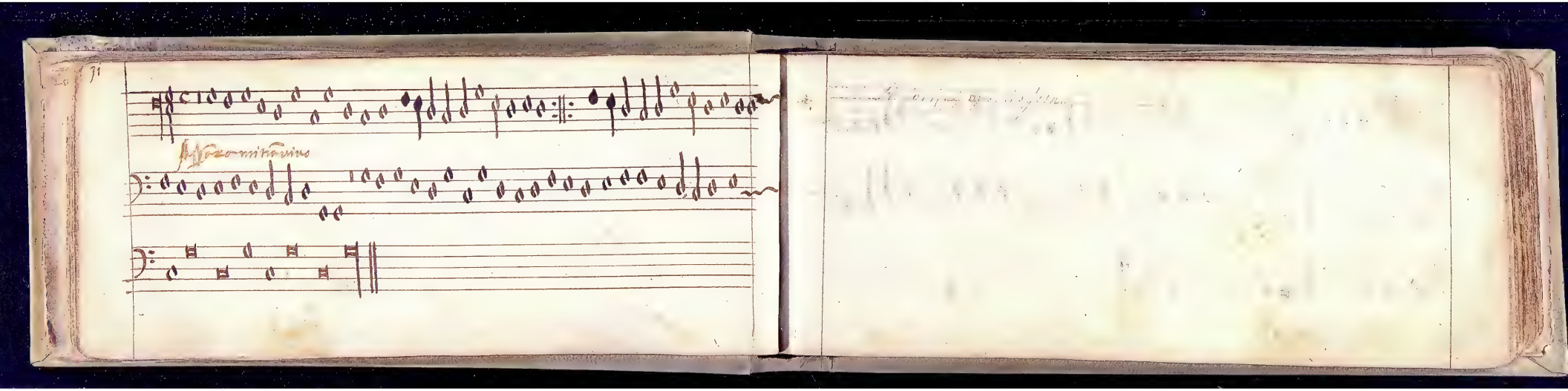
Se d'invertire non son degno

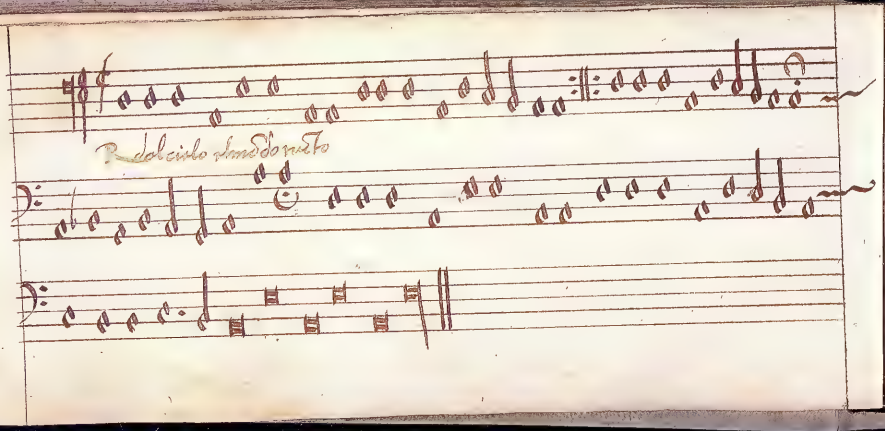


~~dare~~ questa sara per darui auiso come noi stiamo
questa sara p darui auiso come noi stiamo
La pietà chiuso ha le porte

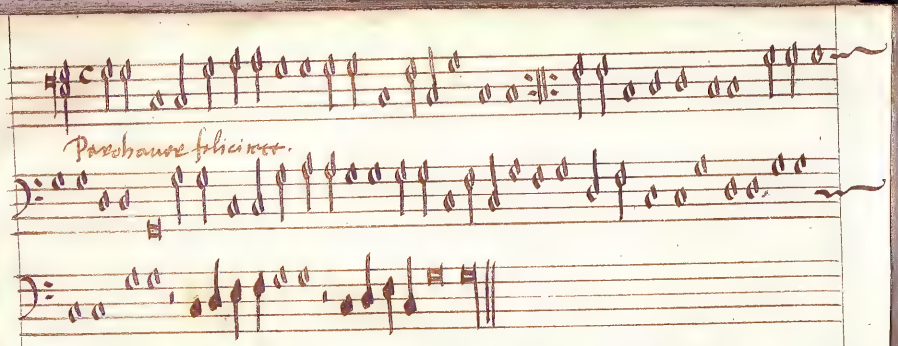
[illegible] questa sara per darui auiso come noi stiamo
el simile spero

questa sara per darui auiso come noi stiamo
~~Questa~~ questa sara per darui auiso come noi stiamo



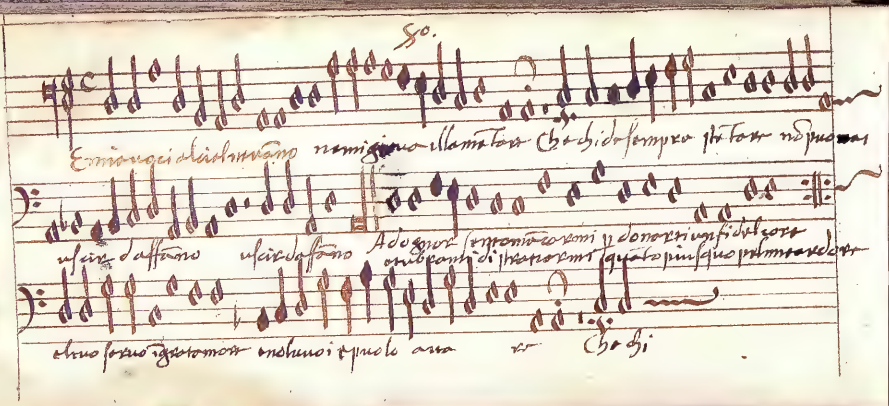


Arda el cielo el mundo todo



Per aver felicitate

80.



Emi vuoci al ciel vuoi vano nemi giova illamentare Che chi da sempre stentare non puo mai

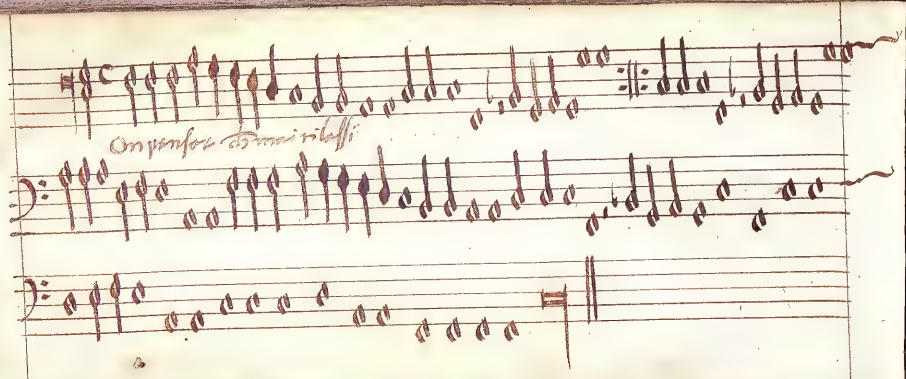
uscir da affanno uscir da affanno A dognor sentomi cormi per donarti un fidel core

e tu brami di straziarmi quanto piu sono pel mio ardore

el tuo servo ingrato amore e no luvoi e puolo ava re Che chi

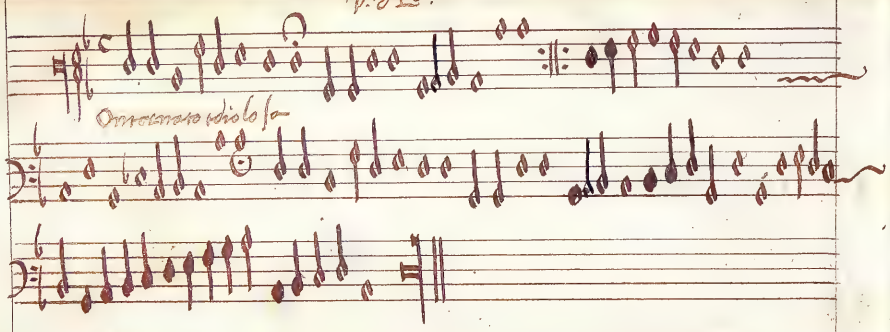
Testimonio el mie languire
si ti porto amor perfetto
se mi lassi al fin pire
tu sarai il demonio el difetto
perche havendo un tal suggetto
a gran torto il vuoi straziare
che chi

Duolmi el dichi venni al mondo
per servire un quere ingrato
poche fede se ita in fondo
dogni speme son privato
se mie mal dunche te grato
non mi volmetze chiamare
che chi.



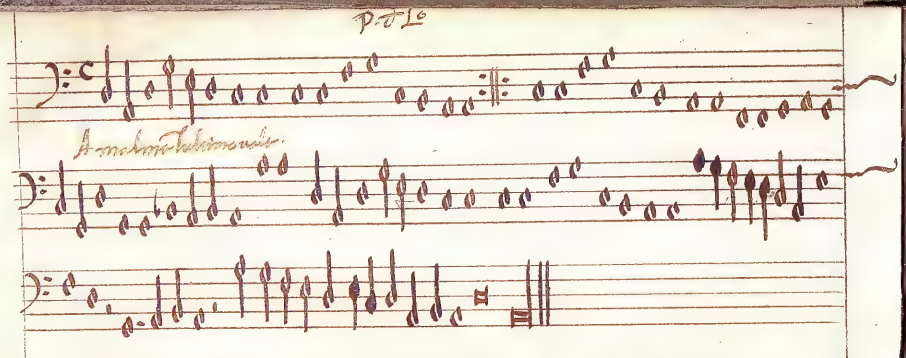
Non
~~[illegible]~~ pensar che mai ti lassi

P. Ho.



Son tornato e dio lo sa
ed io lo so

P. d. 1o

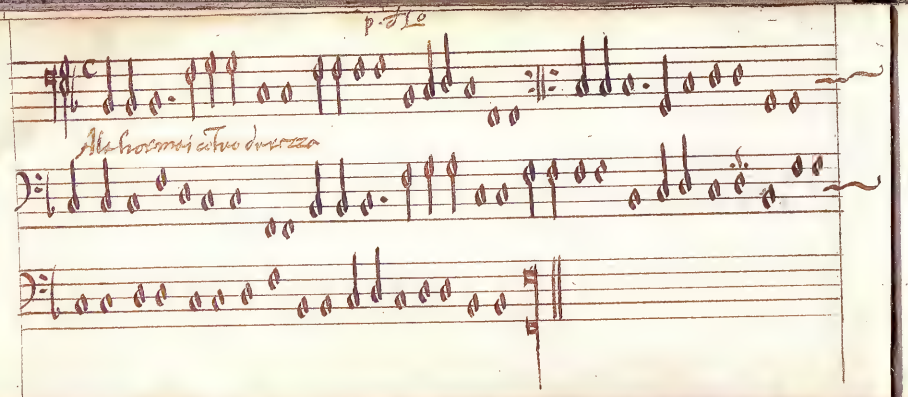


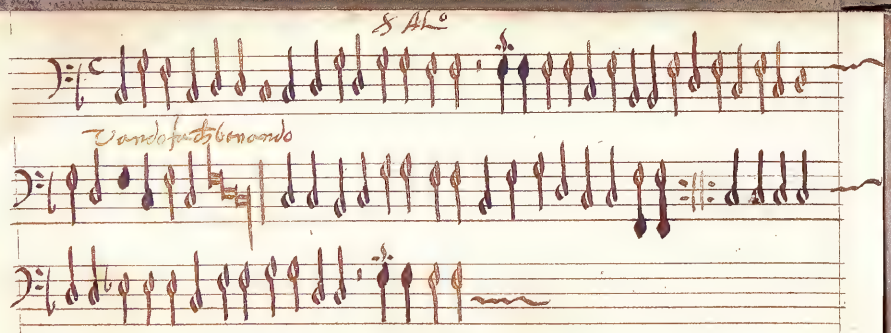
A malmo tutti mondo

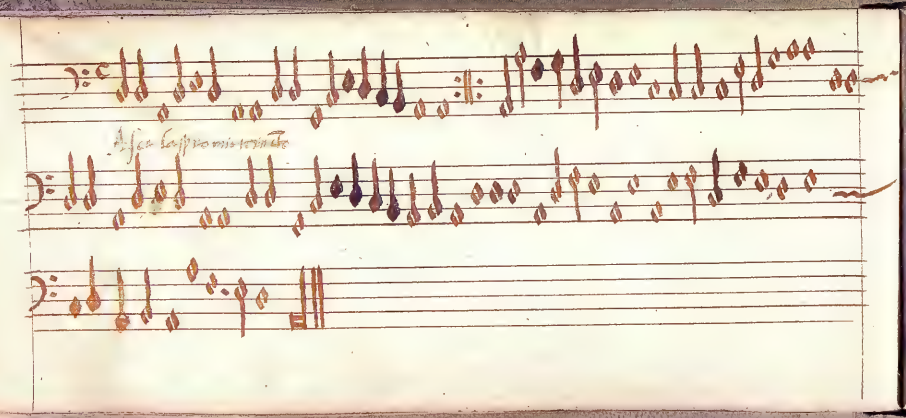
Dam[i]almen l'ultimo vale

p. 8 Lo

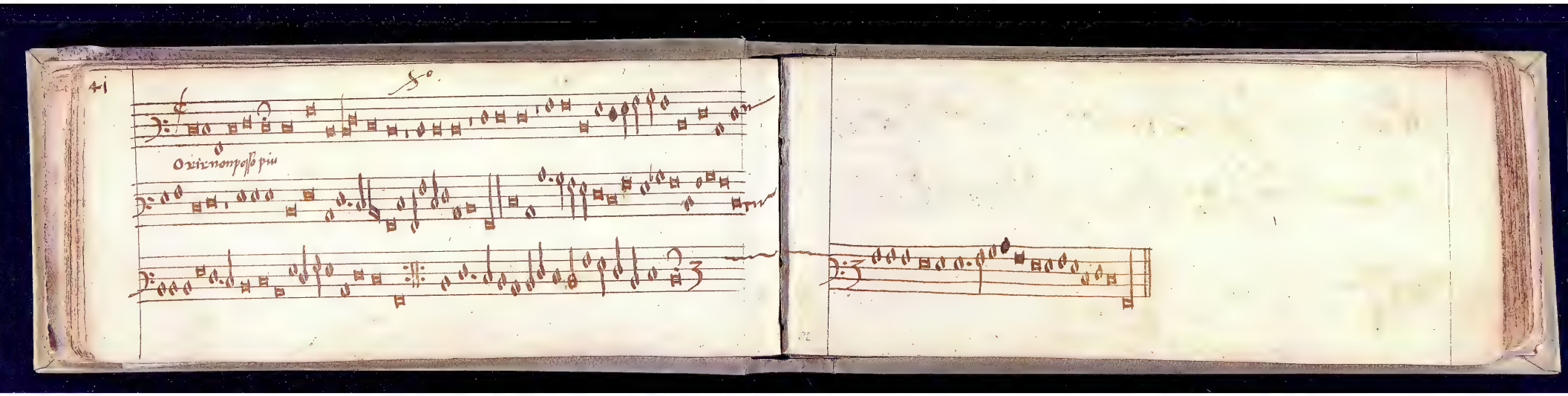
Ala horma i cotuo durezza




S Al°
Vando fa tb benando

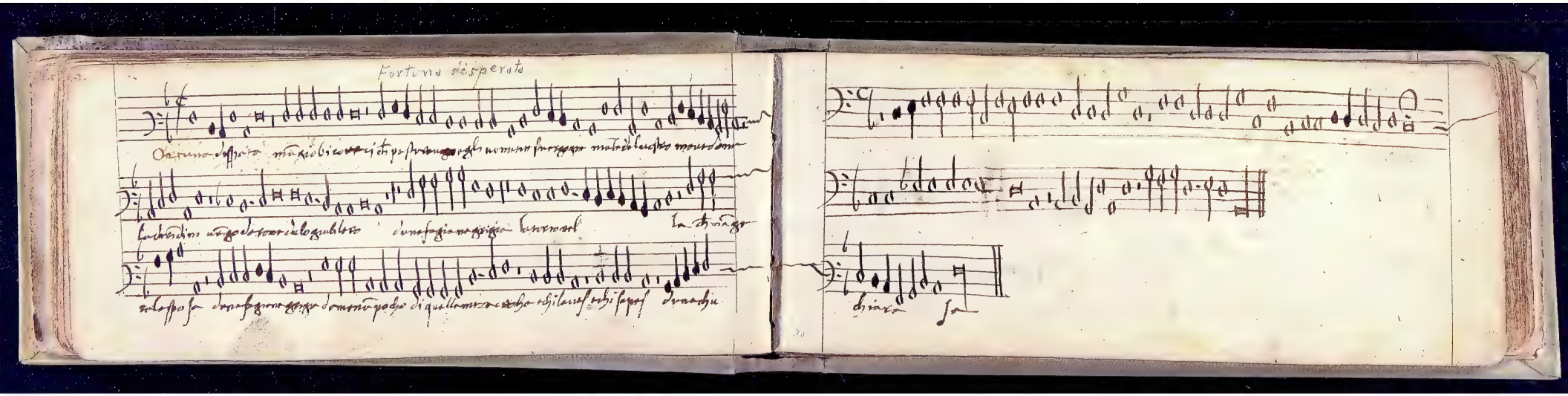


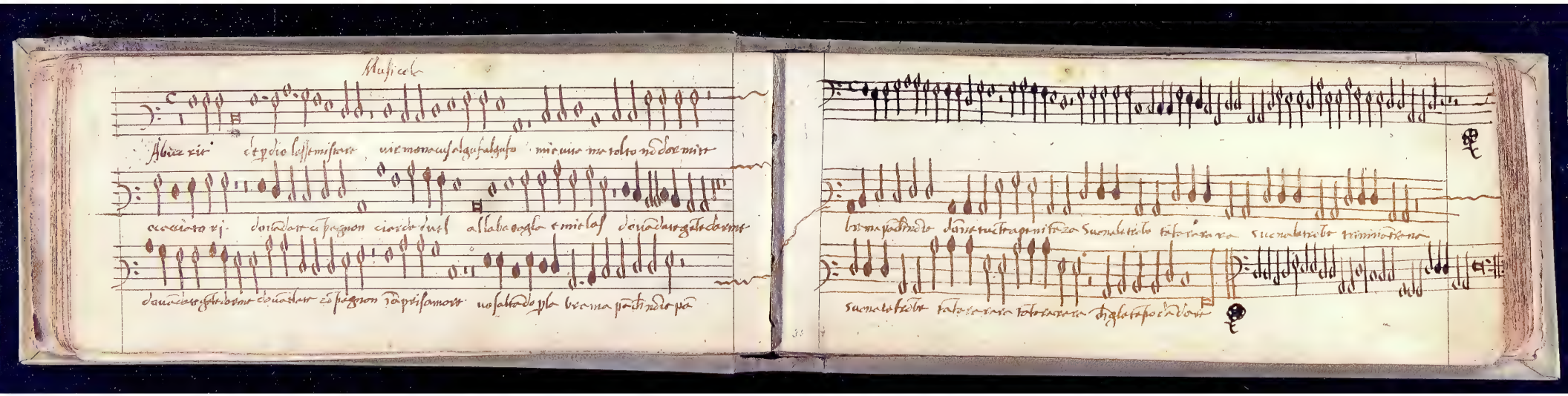
Nasce l'aspro mio tormento

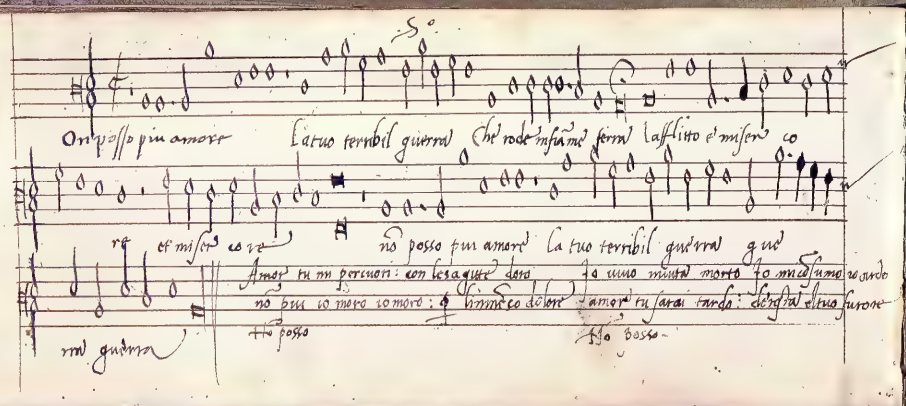


8°.

Ovir non posso piu


Fortuna disperata





Or posso piu amore la tuo terribil guerra che rode infiamme ferra laffitto e miser co

re et miser co re no posso piu amore la tuo terribil guerra gue

rra guerra

Amor tu mi percuoti: con lesa gute doro io uiuo muta morto io mi consumo io ardo

no piu io moro io moro: o lamenco dolore amor tu sarai tardo: dergsta el tuo furore

No posso No posso

Lo scelso & alto gioue: direbbe piu no posso

el cel credo e comosso sentendo tale horrore

Io finiro mie uita insospir & in pianto

sostener no mi uato: questo infinito ardor

Thesifone e megera pascuate di tormenti

hanpiata de lamenti & mio graue dolor

E sette alti pianeti: stupiti del tormento

quale & graue stento. Gridon crudele amor

Io piango Io mi lamento Io mistruggo insospiri

di lacrime & martiri ripieno a tutte lore

Almen dopo lgra piato

acerbo & tanto amaro

potessi por riparo

cosi graue langor

no posso piu amore

Amor tu no se amore

pchamor piace e ama

ma sol tormenti brama

tuo rabbia & tuo furor

Amor tuo nome e falso

pchamor piace & ama

ma sol tormenti brama

tuo rabbia & tuo furore

ouelch e un puro fonte

di passione et pene

nimico dogni ben

assi achiamarla amore

El tempo di mie uita

no posso ne morto

se gia no ho conforto

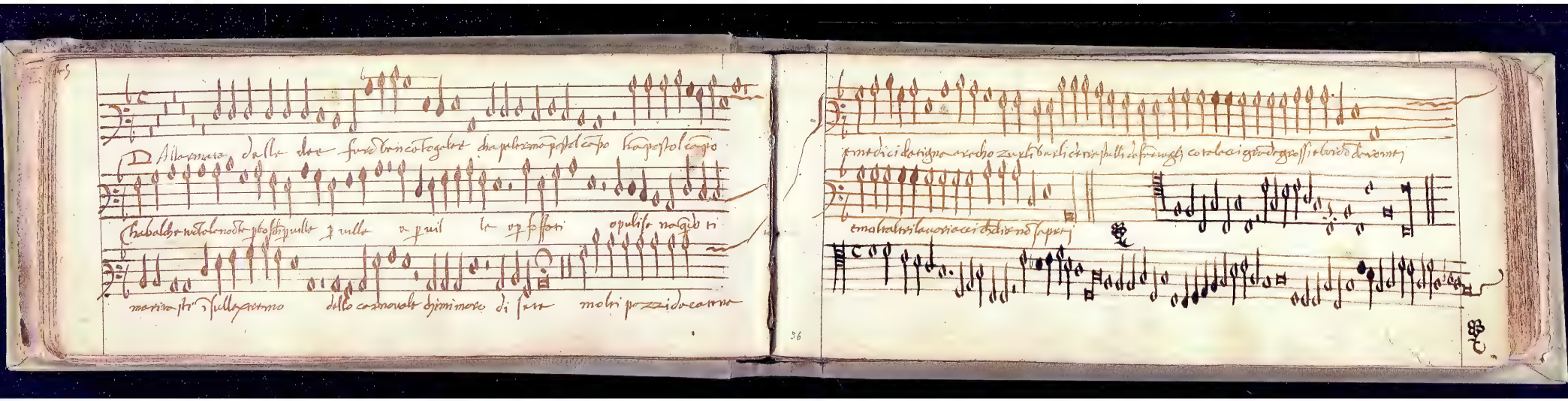
dal tuo dolce sapore

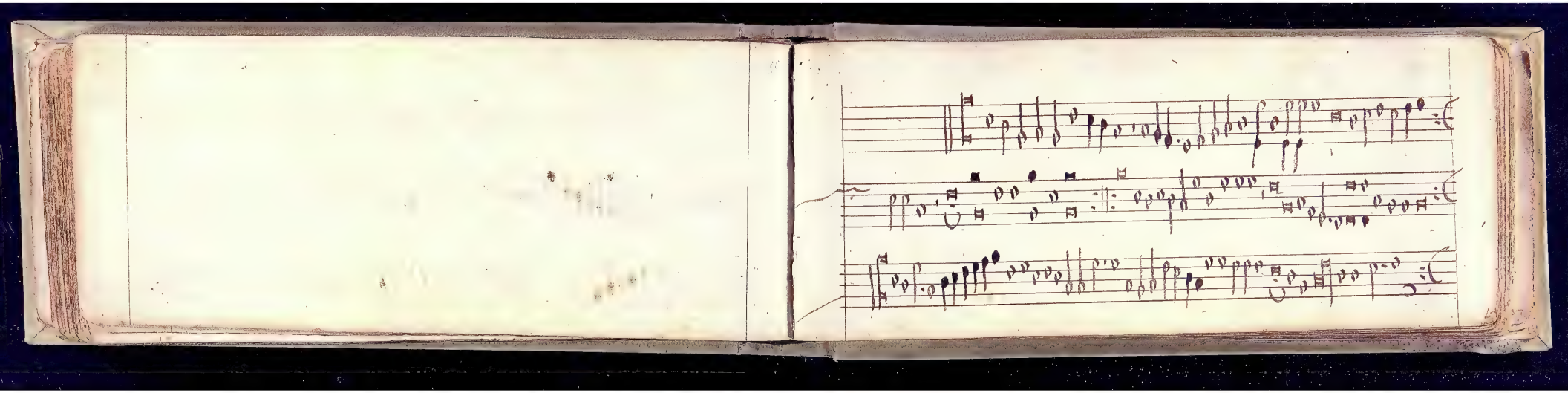
El giorno dell morti

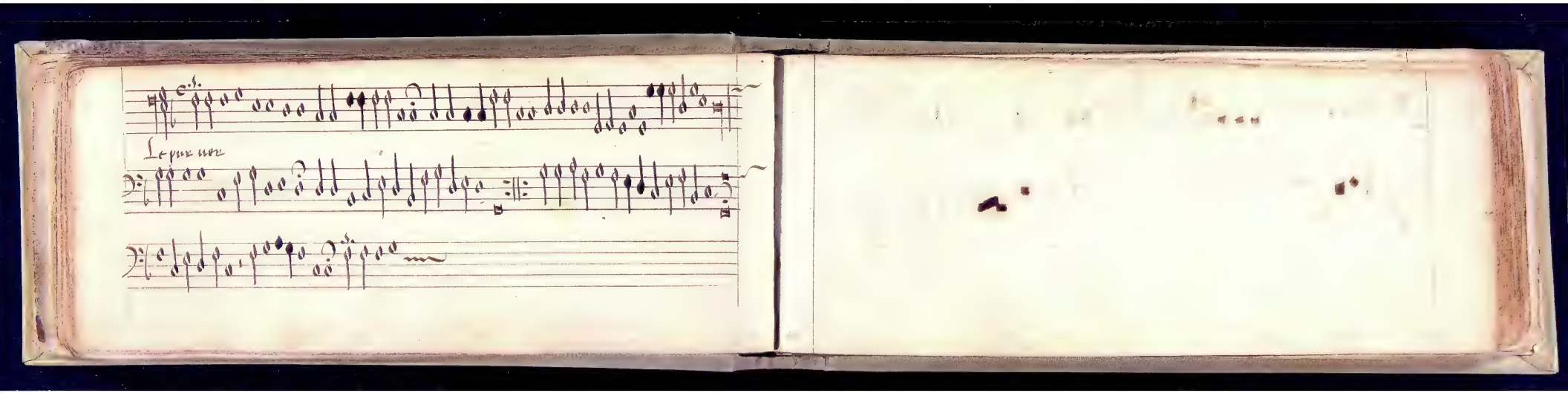
lascero cenna ossa

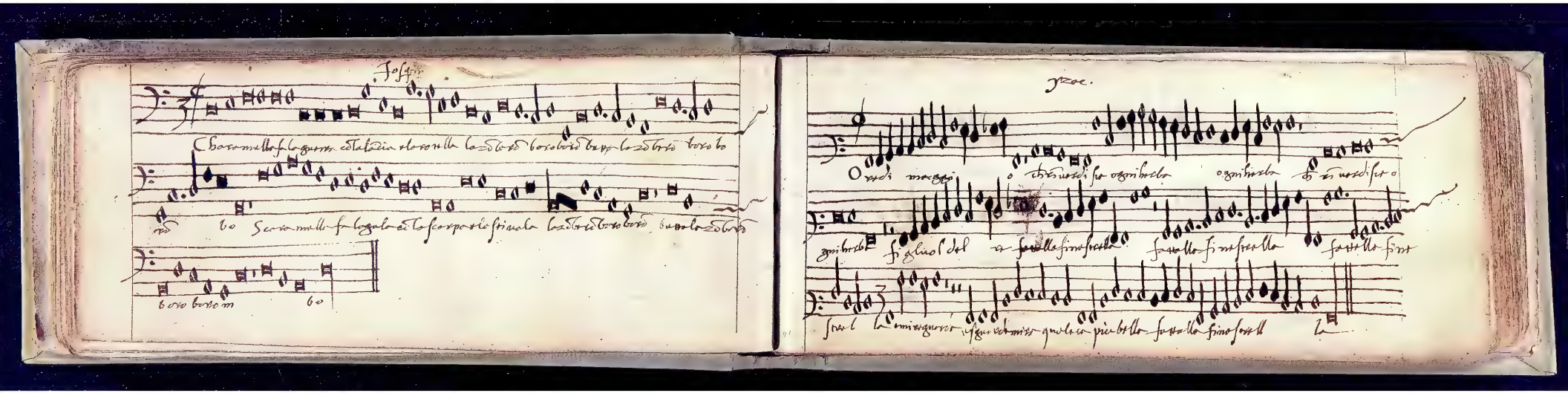
eh gridin nella fossa

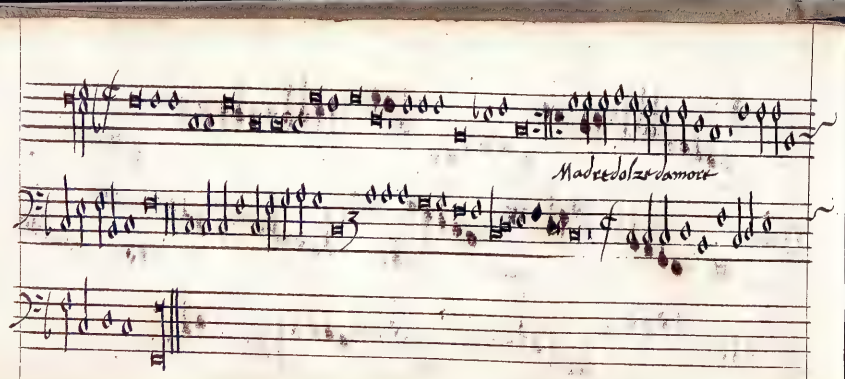
no posso piu amore

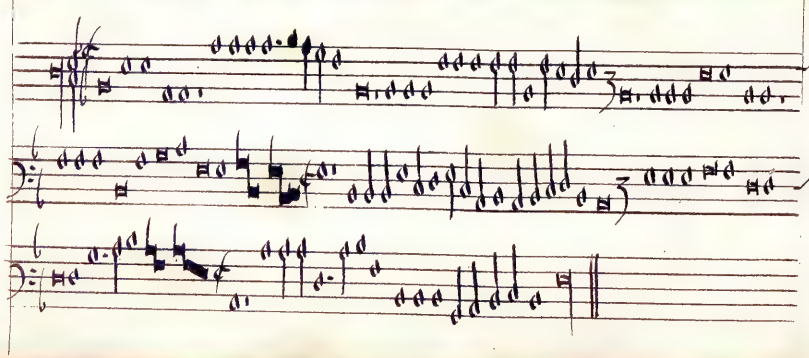


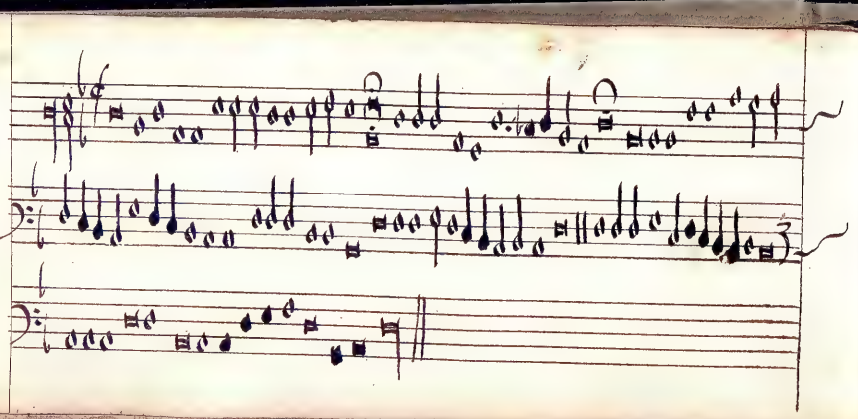


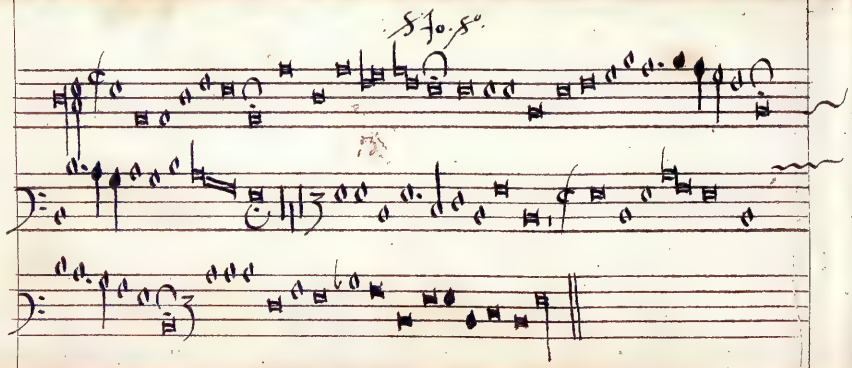


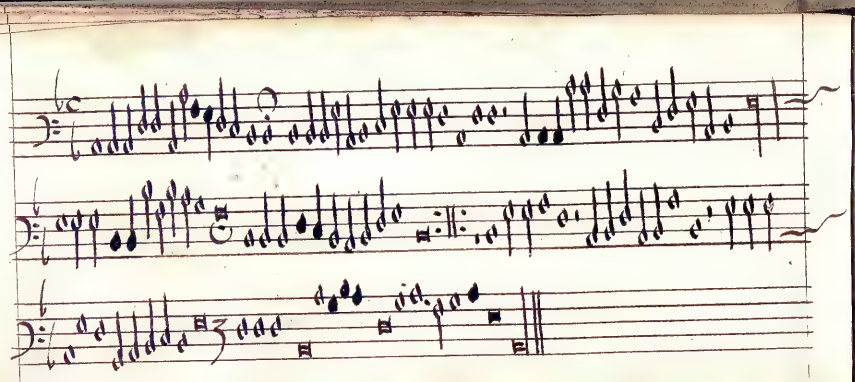


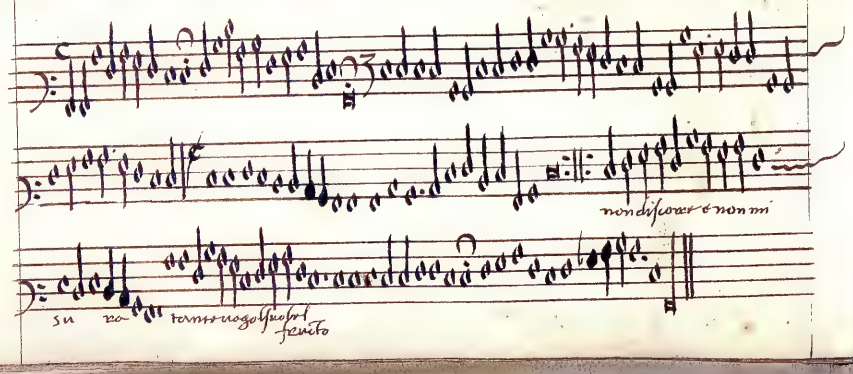

Madre dolze damore

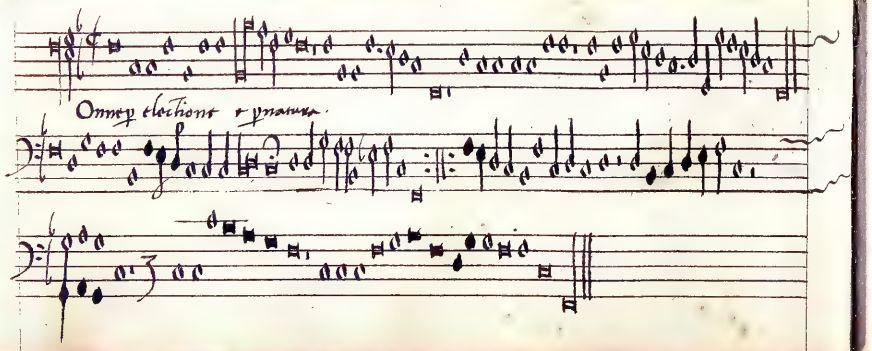









non discorer e non mi
su ra tanto uogol suol
ferito



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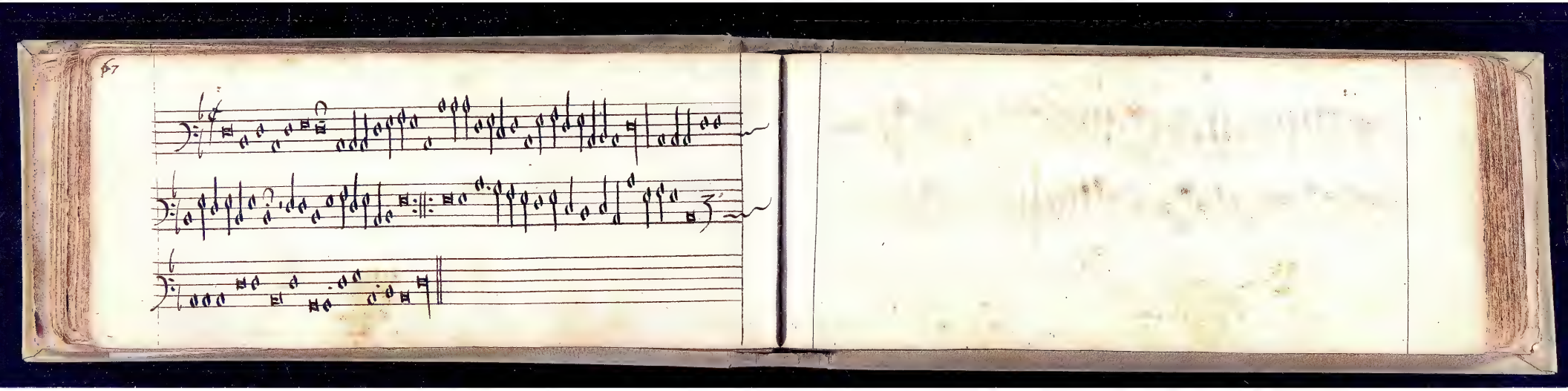

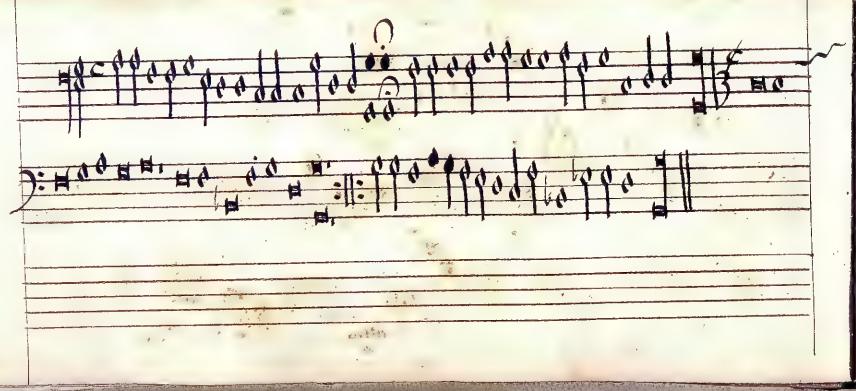

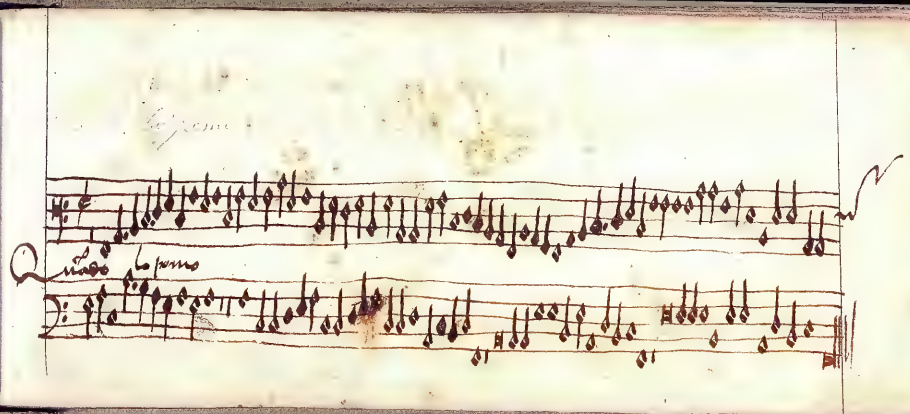
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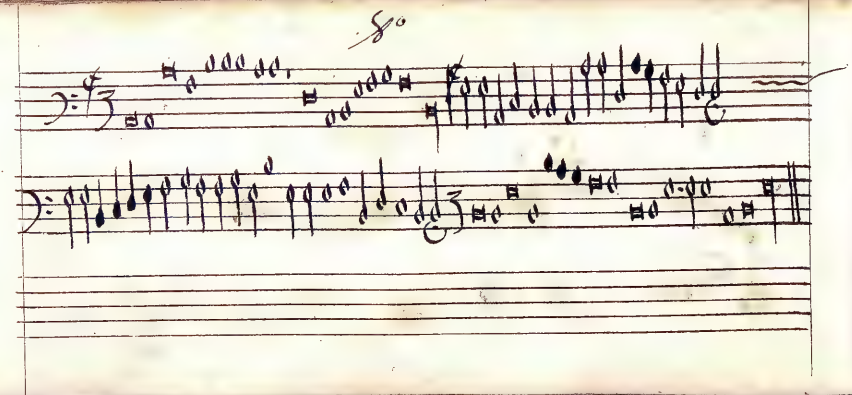

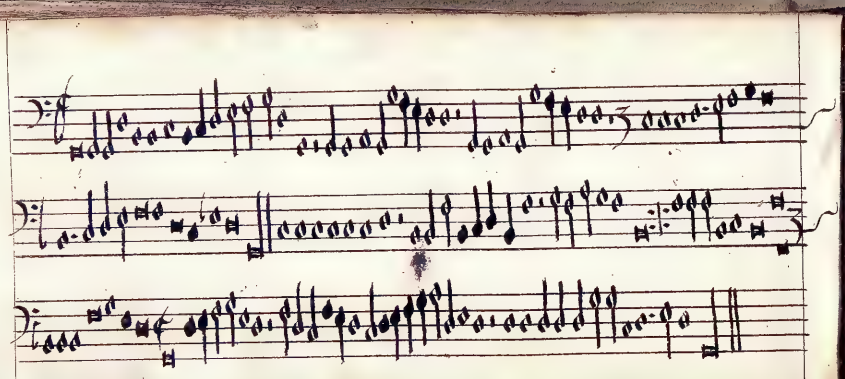

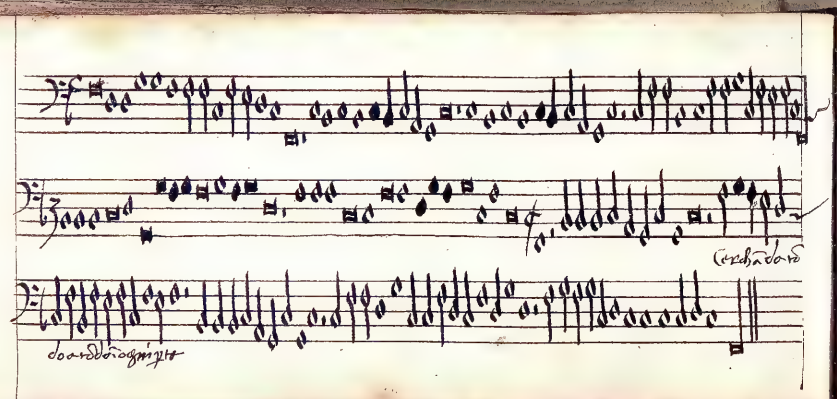

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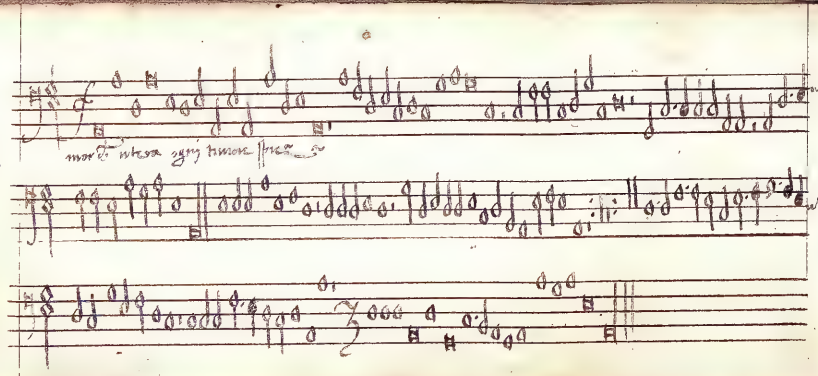

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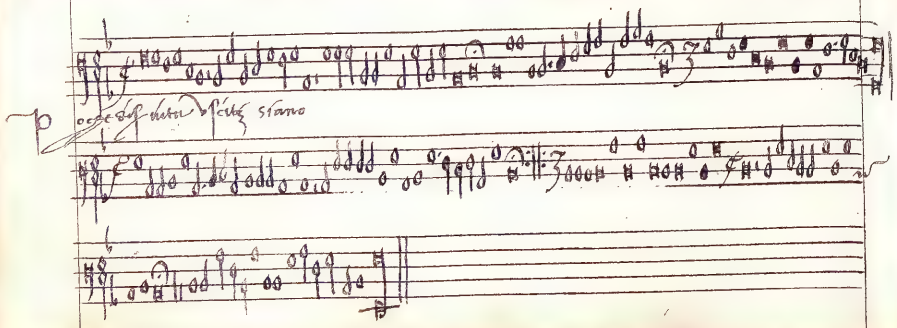

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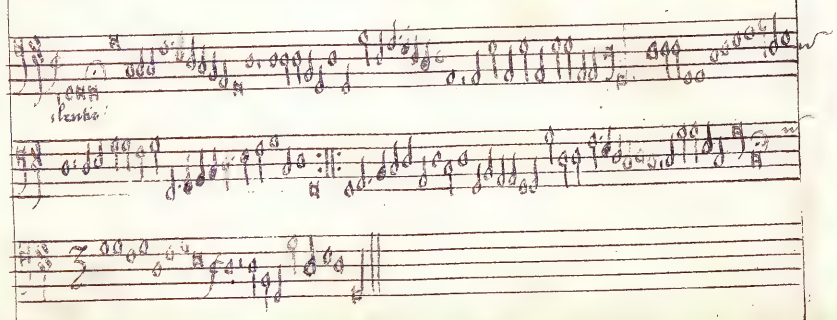

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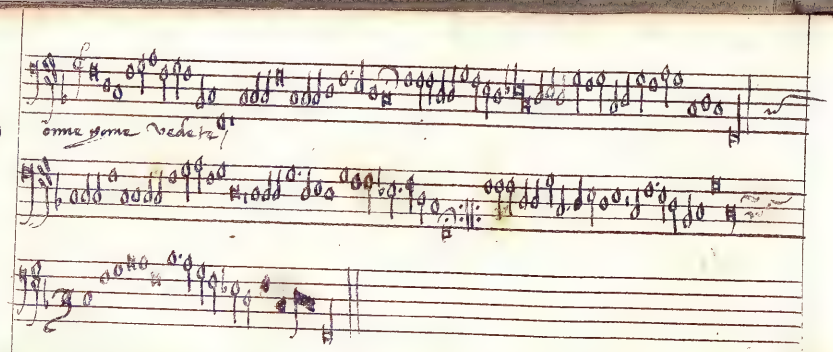


Lla batta gha pre sto allabattaglia allabattaglia allabattaglia armisi

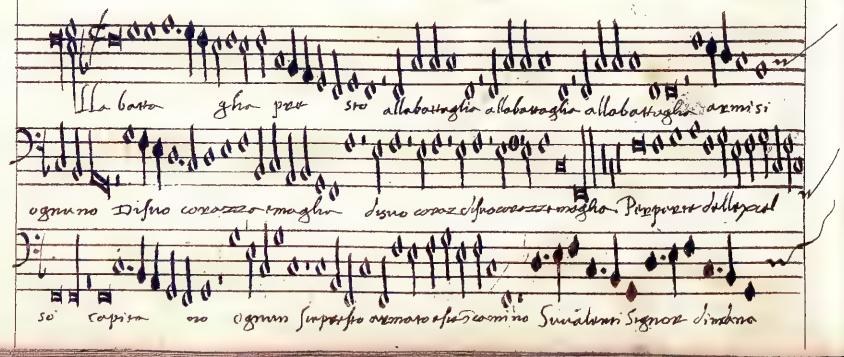
ognuno Disuo corazza e maglia disuo coraz disuo corazza e maglia Perperte dellexcel

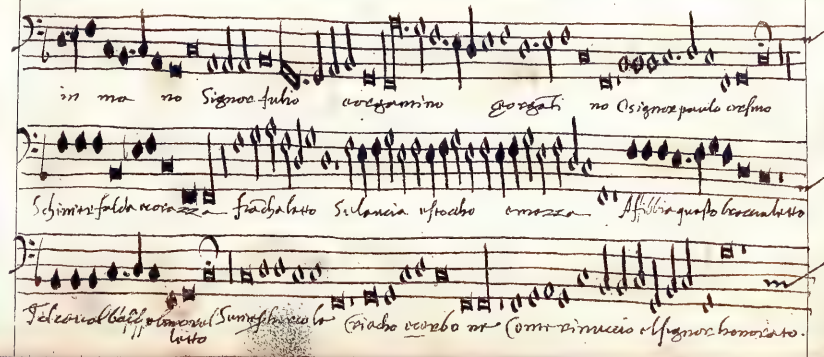
so capita no ognun sia presto armato e sia camino Suvalenti Signor dimana

in ma no Signor fulio e orgamino e orgati no O signor paulo orsino

Schinier falda e corazza fiacha letto Sulancia e stocho e mazza Affibbia questo braccialetto

Tel cavalbasso e morel letto Sunieschi e cola Criacho e corbo ne Conte rinuccio el signor honorato.





Sin di pio bino Anibale e gui done Fiona Saual Malessina e cuma do

Ogni sie presto armato e cauaul montato Su spade e sproni e le barde alle ardo alle ar

do Seguitia lo stendardo Seguitia lo stendardo Bolognesi e galleschi Bolognesi e galleschi

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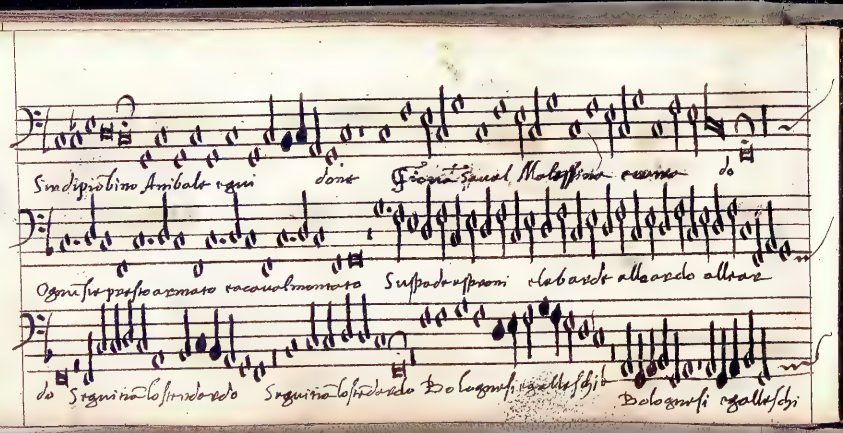

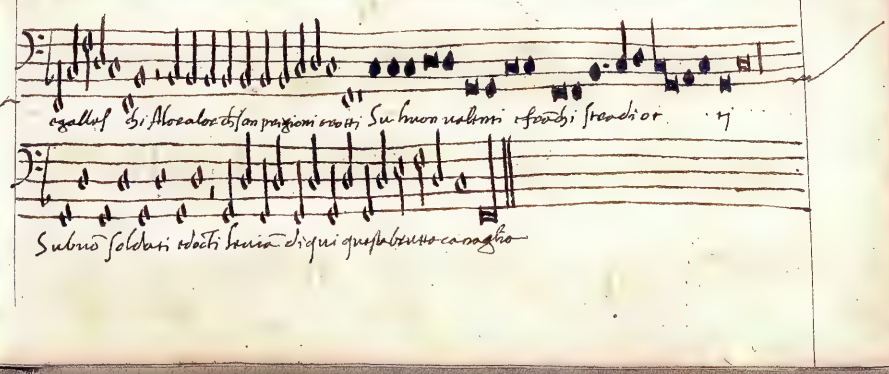

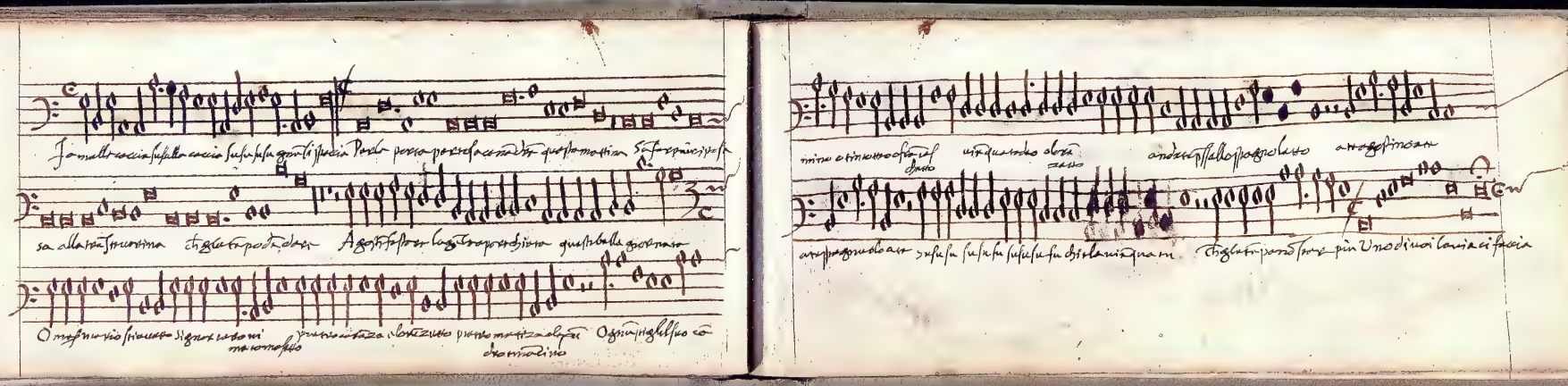
Jo malt raccia sufalla caccia sufusufa gonti sfarcia Perde perse perse facciadar questa matina Sefarpuncisfa
sa alla tua Trucchina chi gli tu pos dar Agostfafor Cagliarapordista questa balla gonnata
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Ogni mi gli fuo

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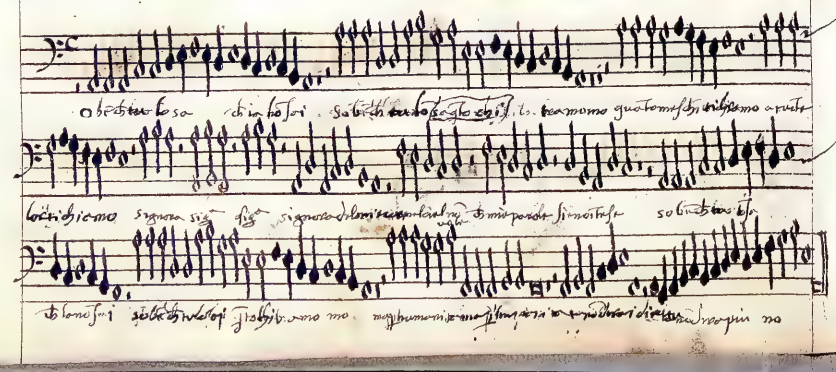
Michael.



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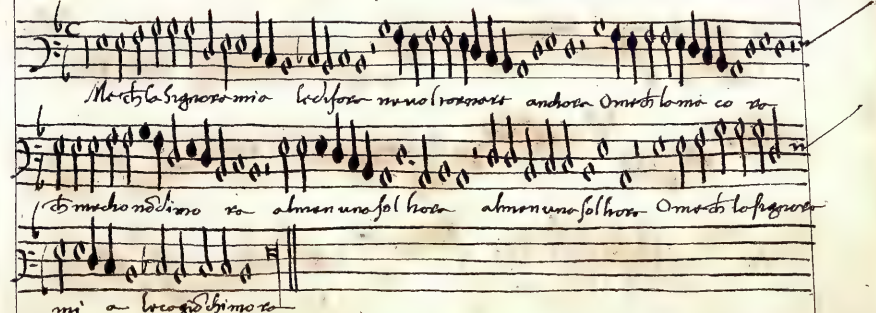

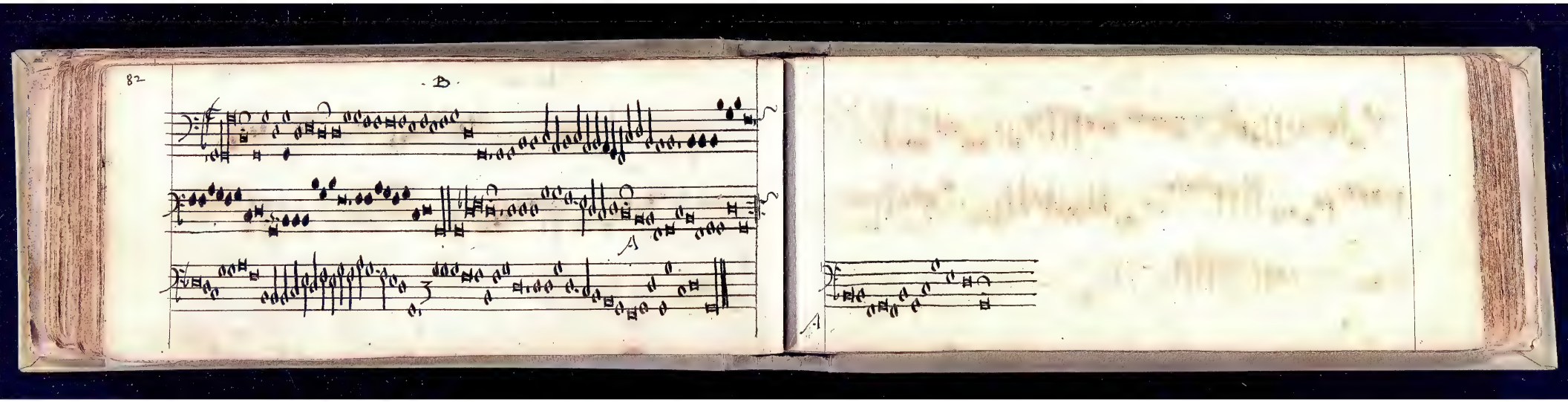

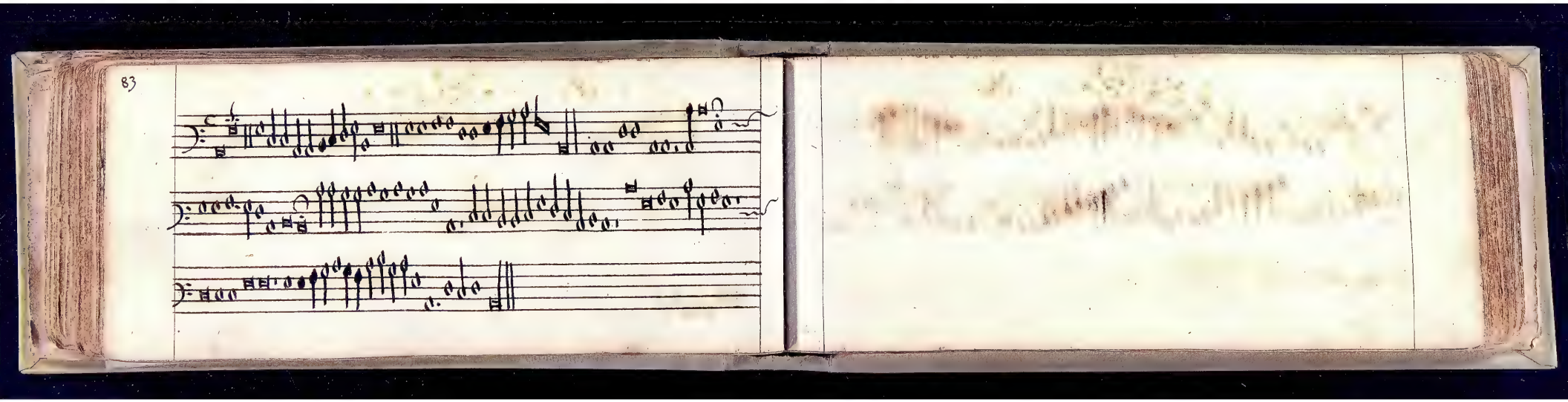

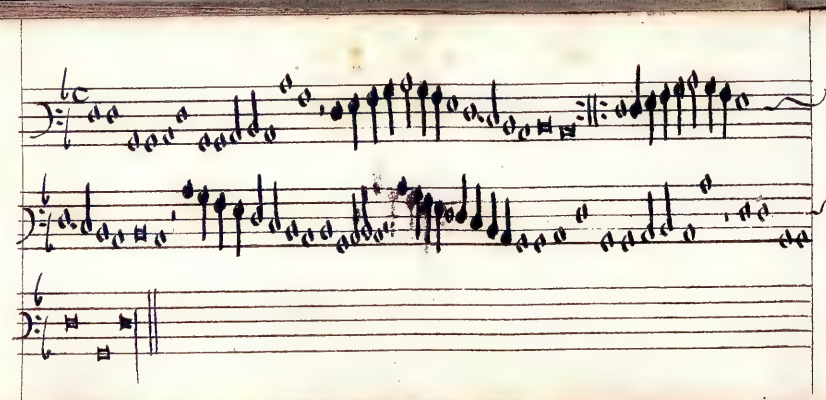

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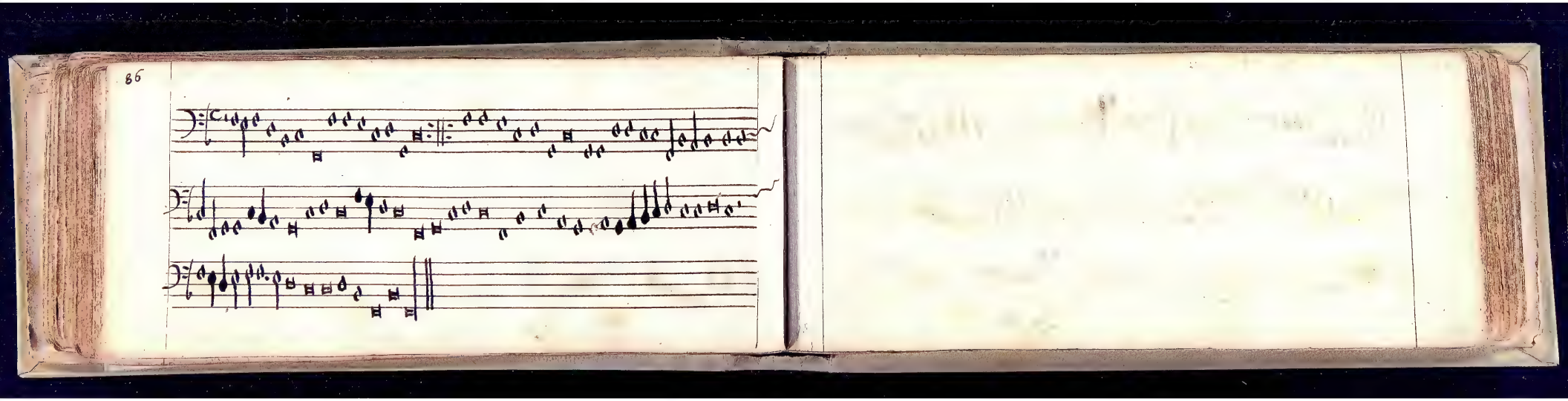

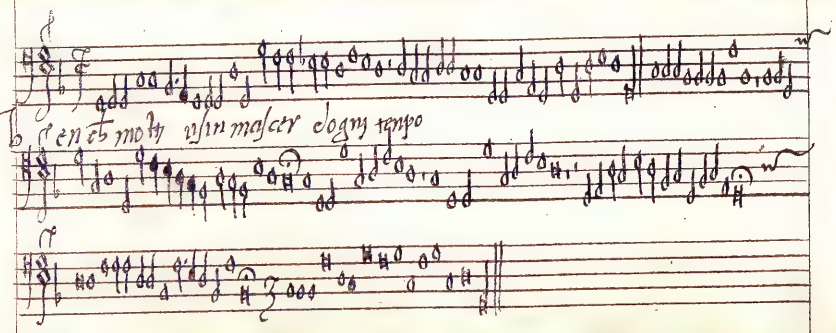
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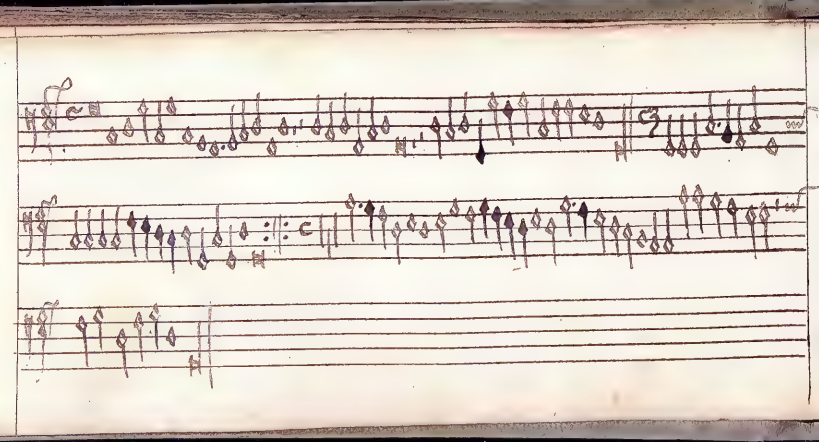

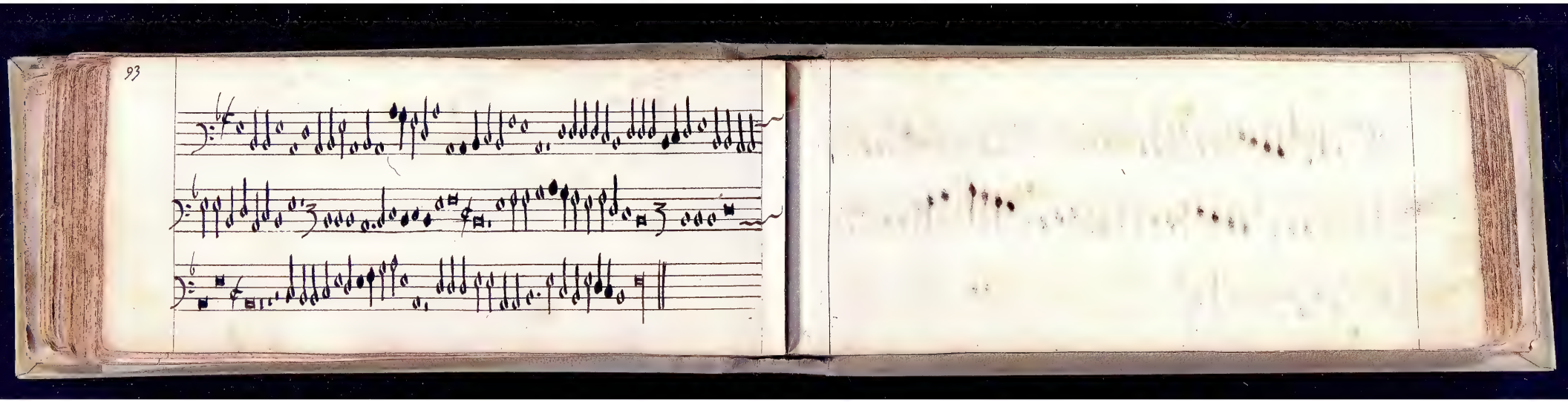

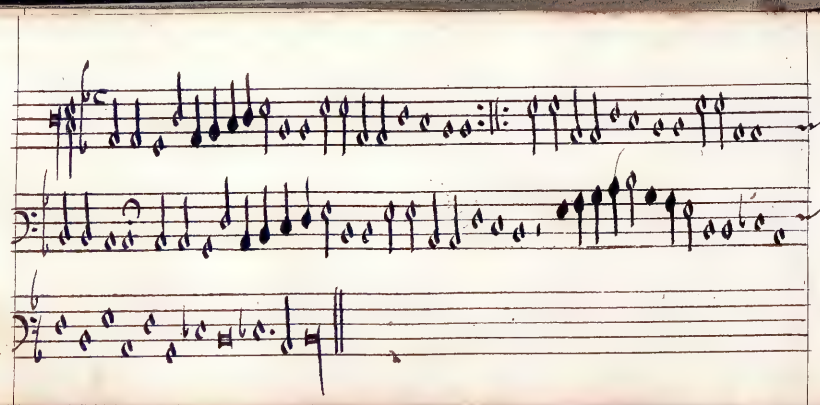

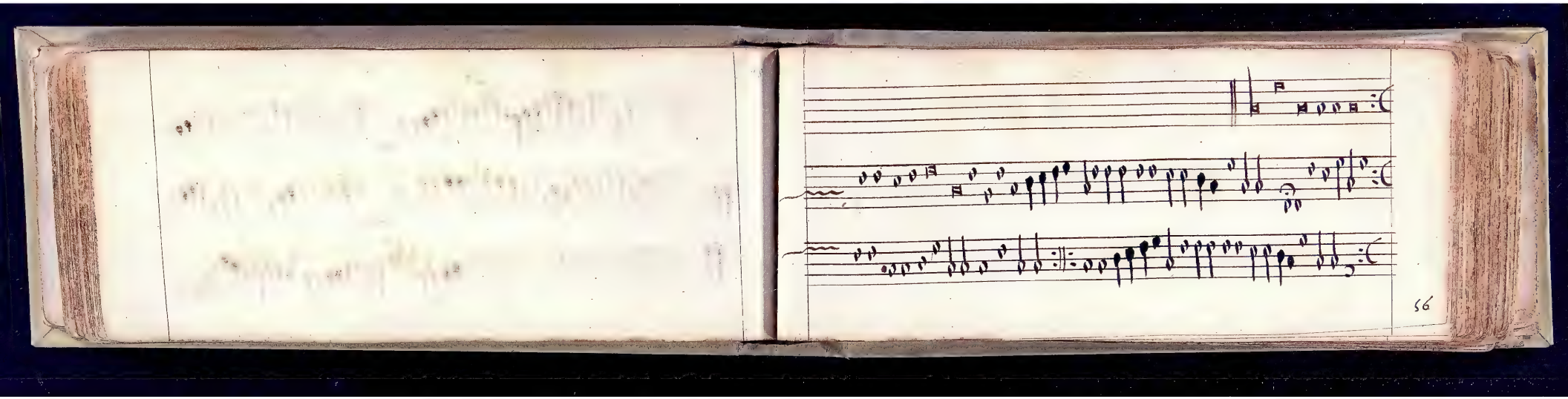

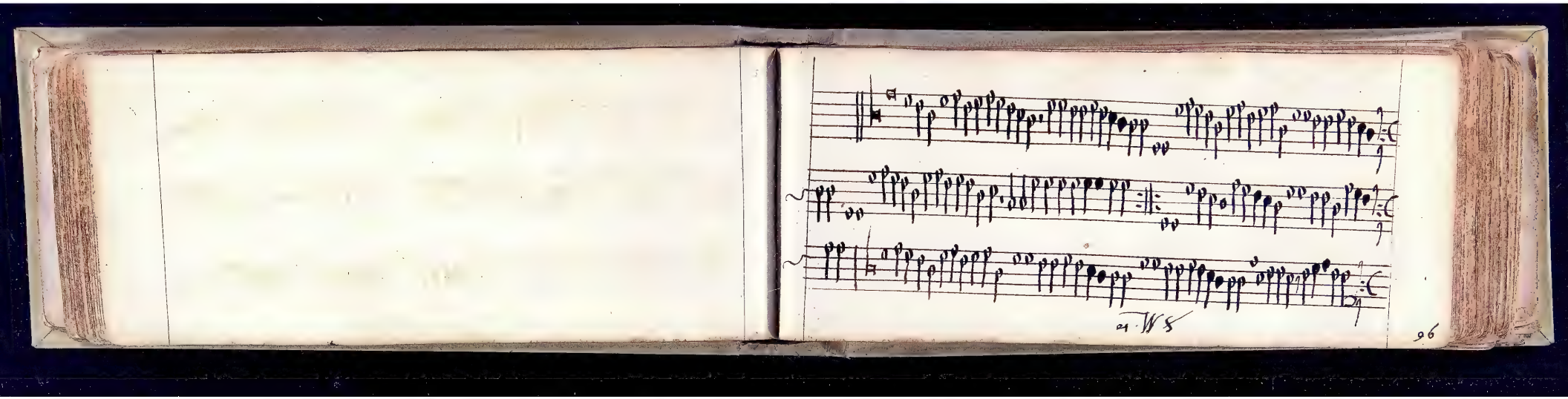

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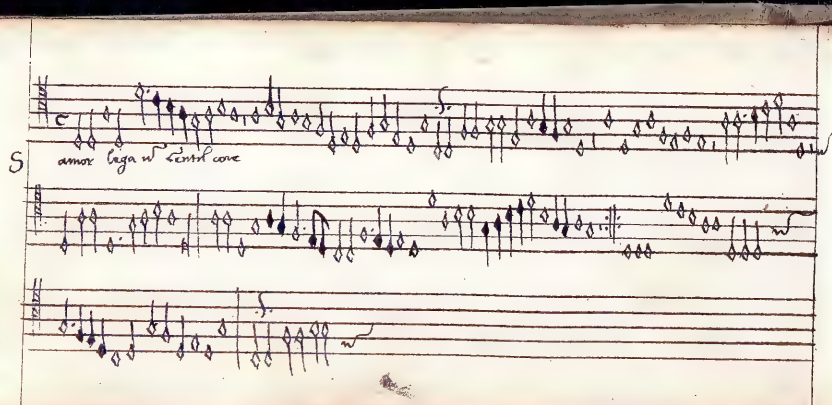

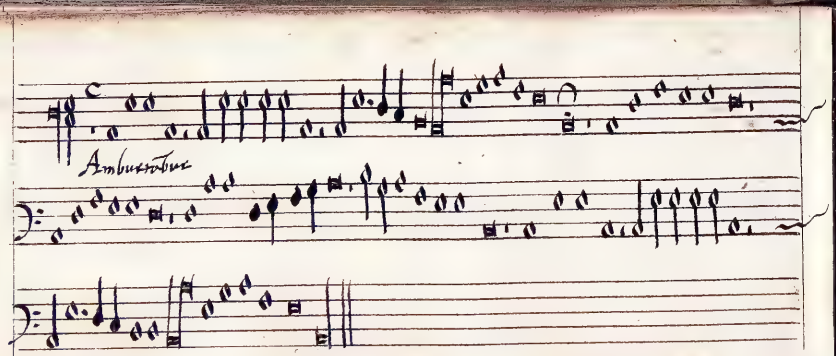

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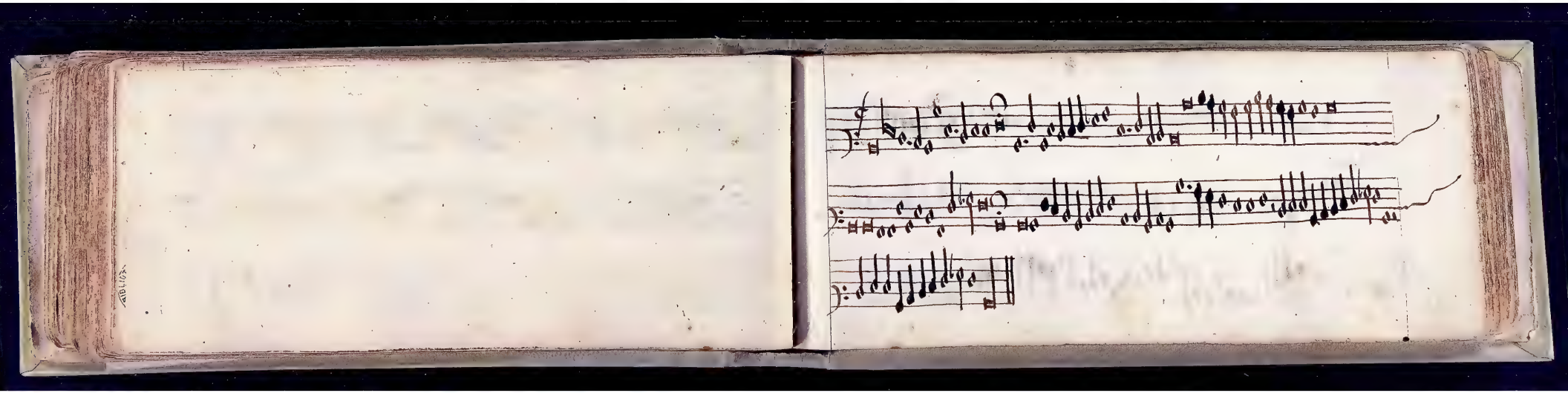

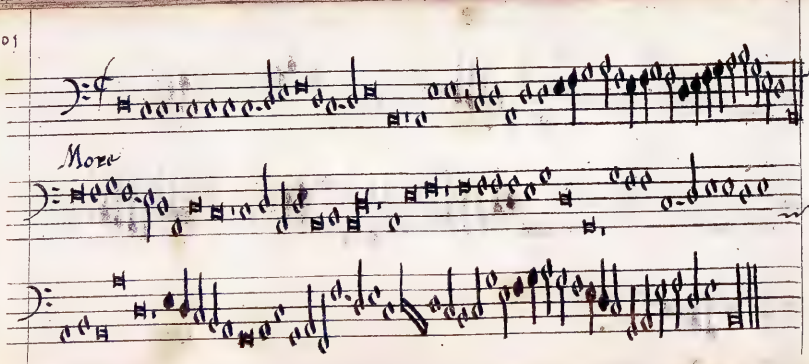
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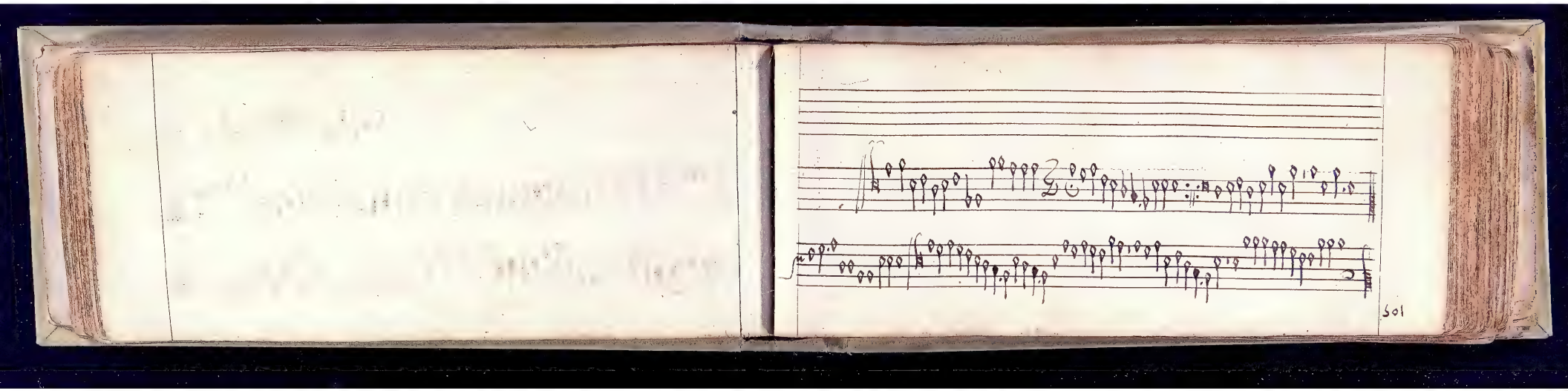

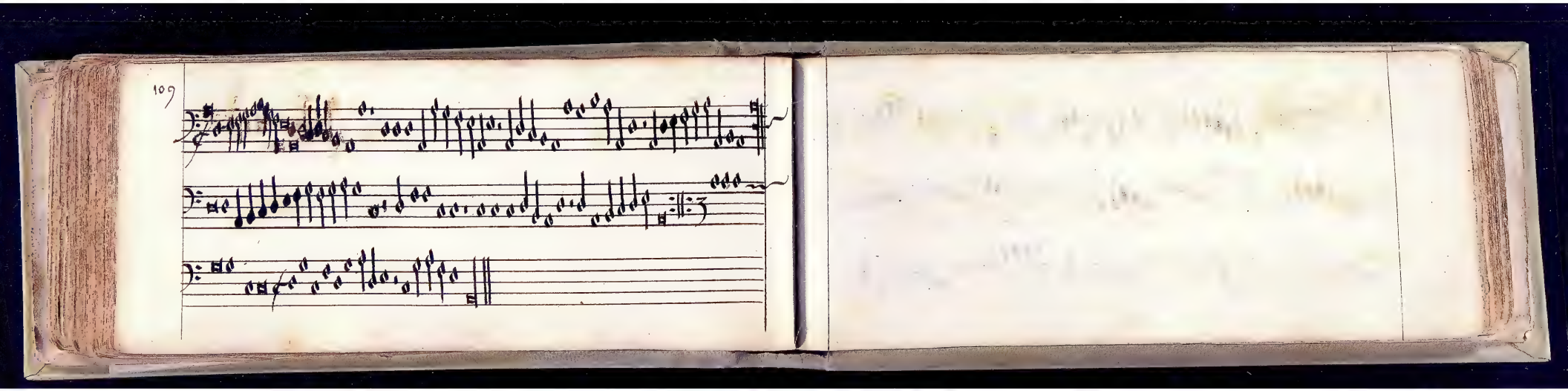
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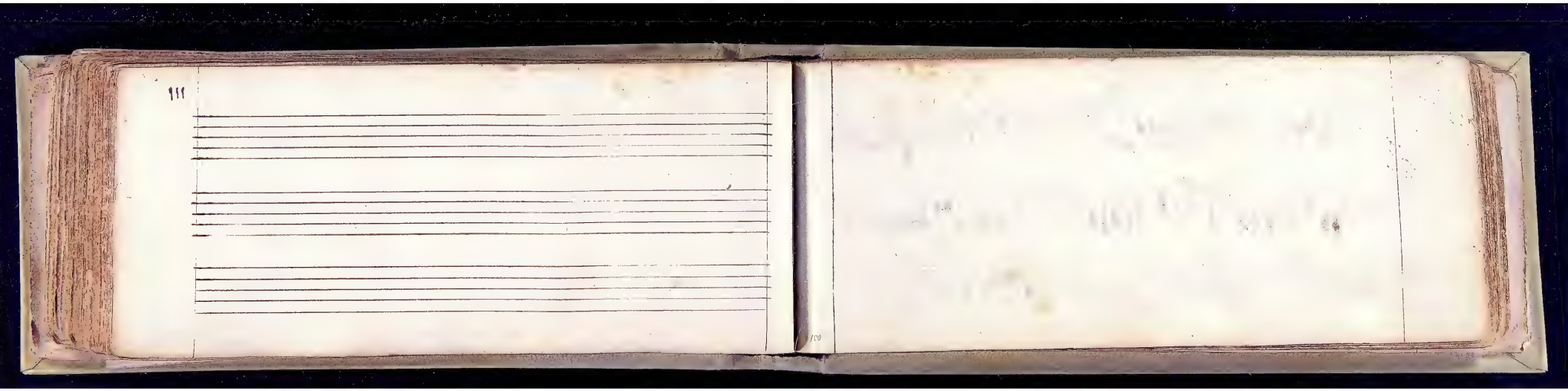
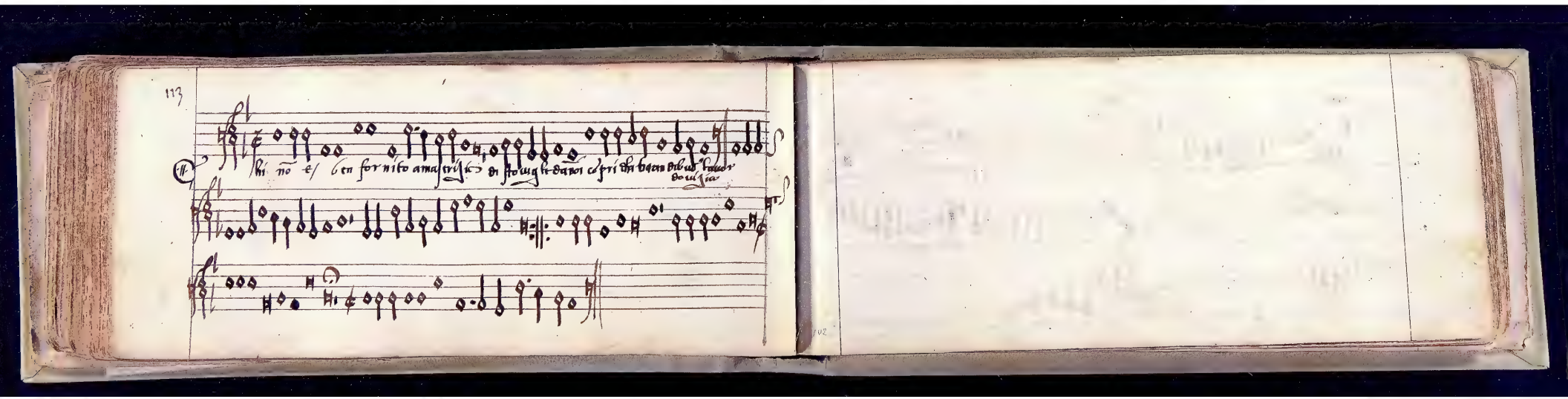
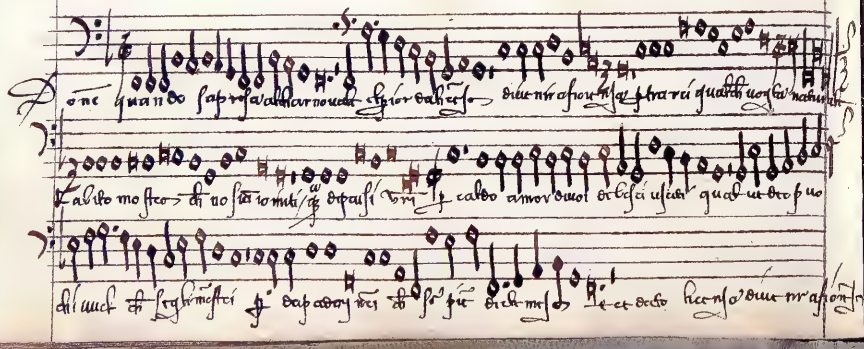






Donc quando sapresa altar nouale e pior da licenso diuenir a fiorenza per trarci qualche uoglia naturale

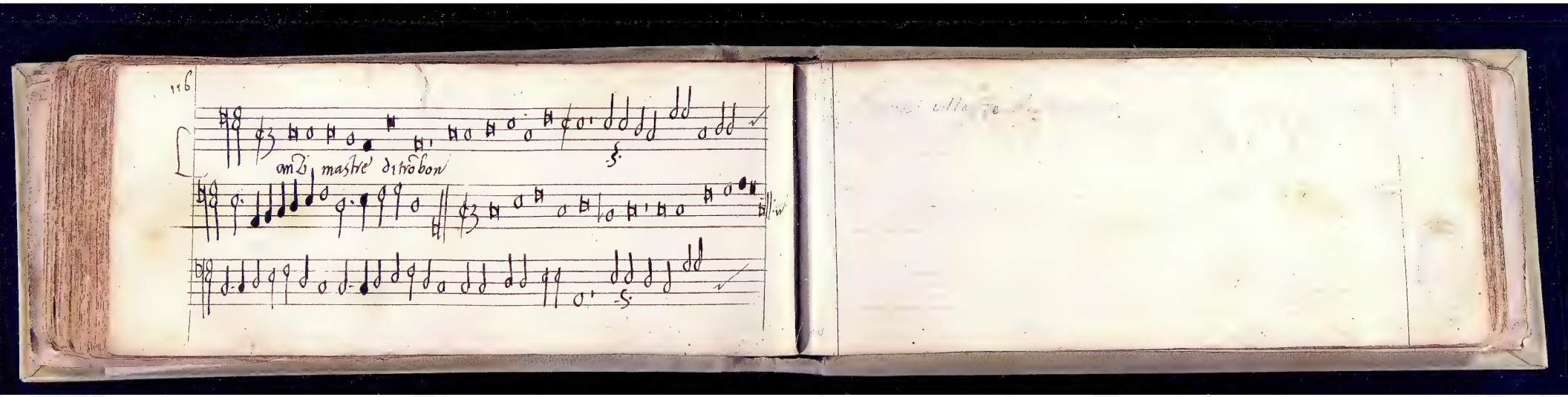
e abito mostro che uo sia romiti / e di paisi vri per caldo amor di uoi de lesci usati qual ue deo puo

chi uuol che seghi mostri per da padri nostri che son piu dicte mesi e ce dato licenza diuenir a fiorenza

Queste son duo romite che priori
a tengono ne con ue mitto
per tenerci pulitti e romitoci
a co uisentci piu uelentito dicto
e benchasuperimento
seruia con diligenza
e ce dato licenza
per costrugerle piu sane e piu tempo
no tanti tia si bene
che le facendo si fanno ai tempo
che quelle tempo a chi disimel tiene

e perche el uariar uiene
da molta inteligenza
e ce dato licenza
per che sempre di torto uoglio che
le chiaue inna da noi
le uia rechato uarie frutte e lite
che ui darà piacere e per me e poi
ma chi negli orti suoi ~~[illegible]~~
ne uele aux se mensa
e glie dato licenza
Questi duo padri sono e guardiani
che uesti lite panno
perche leghatti dalegli ochi uestri

sempre in trauaglio aro mito cio stanno
con uoi ne stecano
che son tutta tutta che mensa
no pigliecen licenza
di tir da fiorenza
e torne rei alesci per me male
e uo parlate lor uo te derette
chome no le tegniamo
e forse a star con oi spesso uerrette
sapiendo quanto le trecentiamo
e perche me ui diamo
di que experienza
e ce dato licenza



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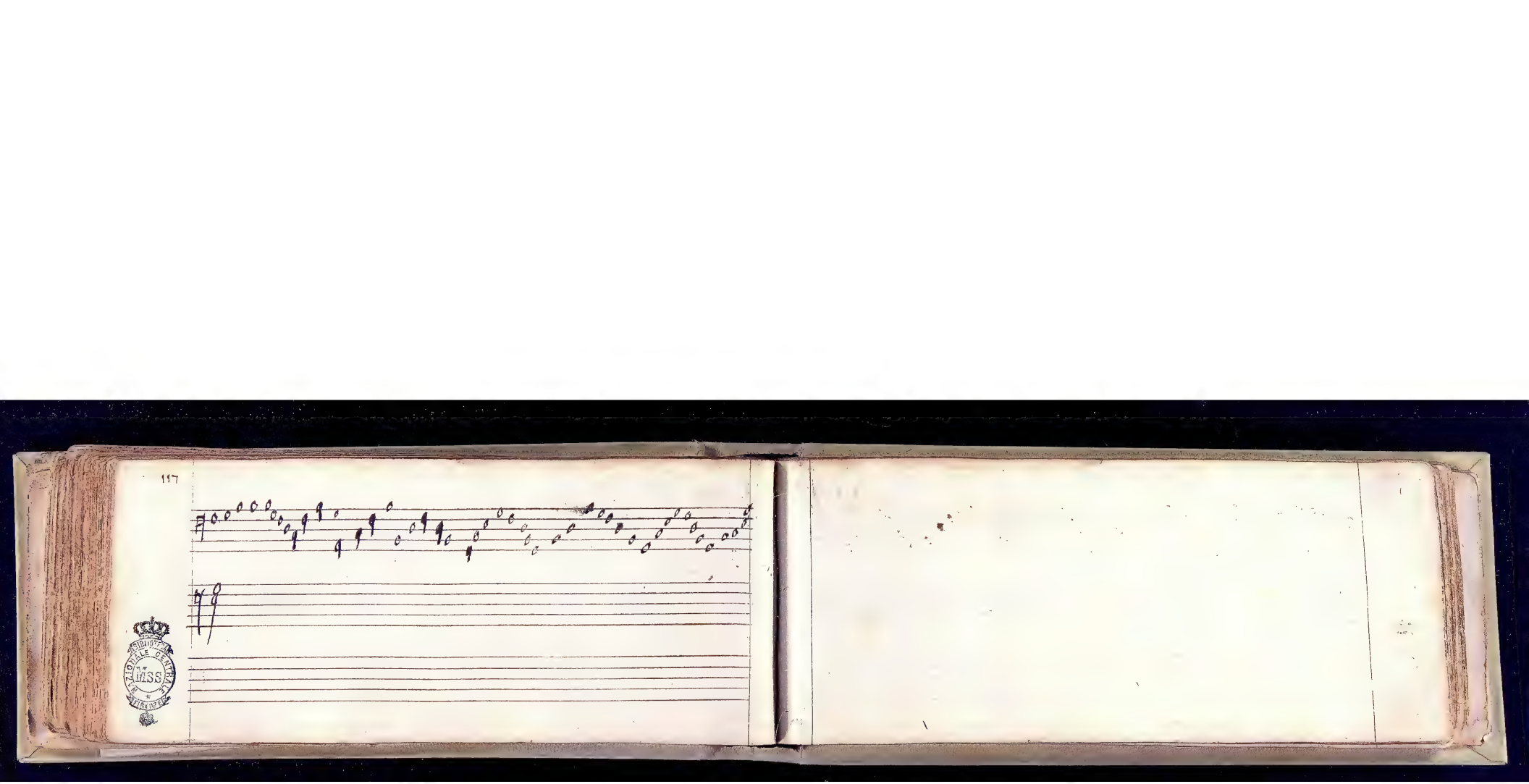

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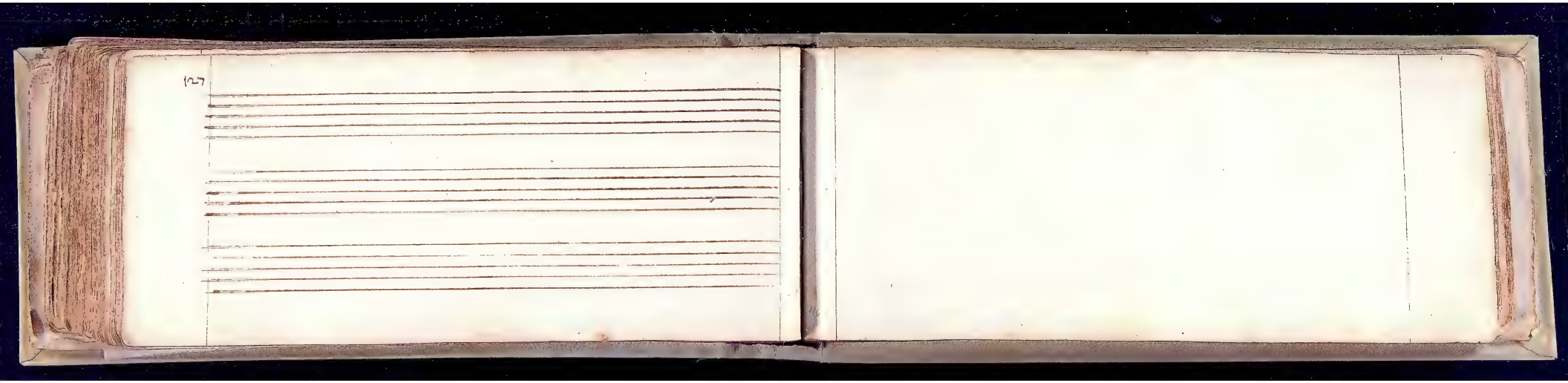

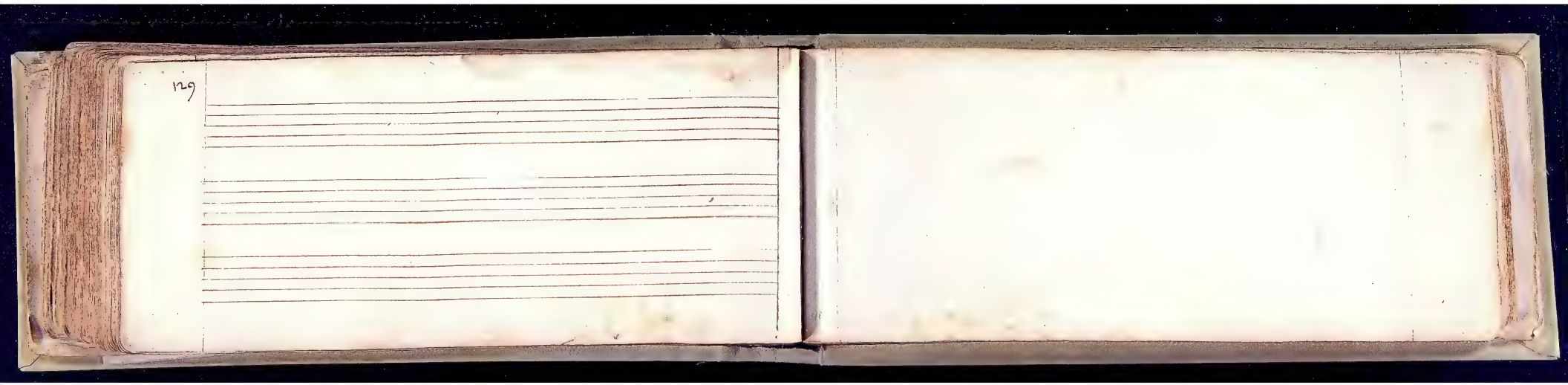
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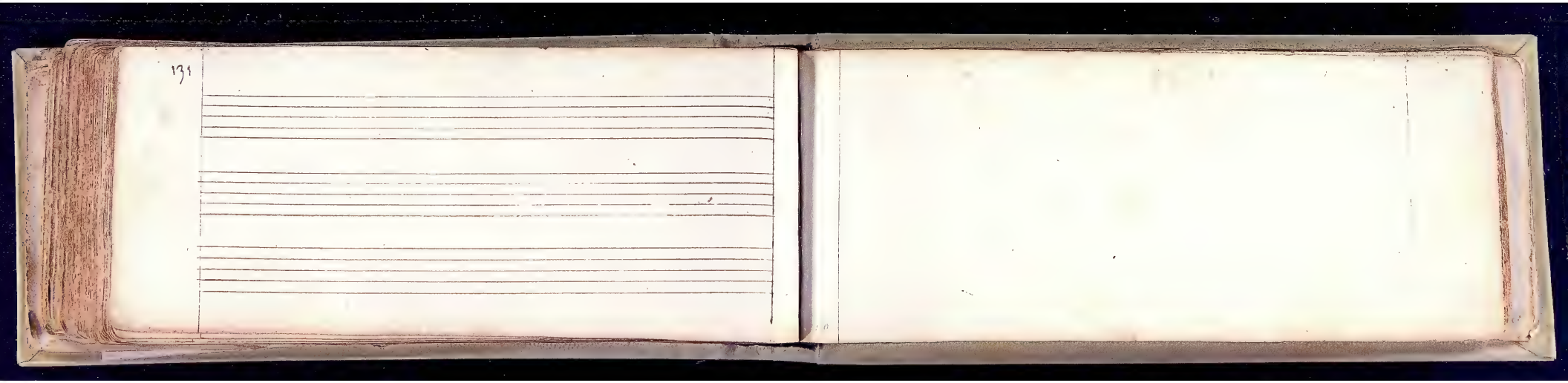

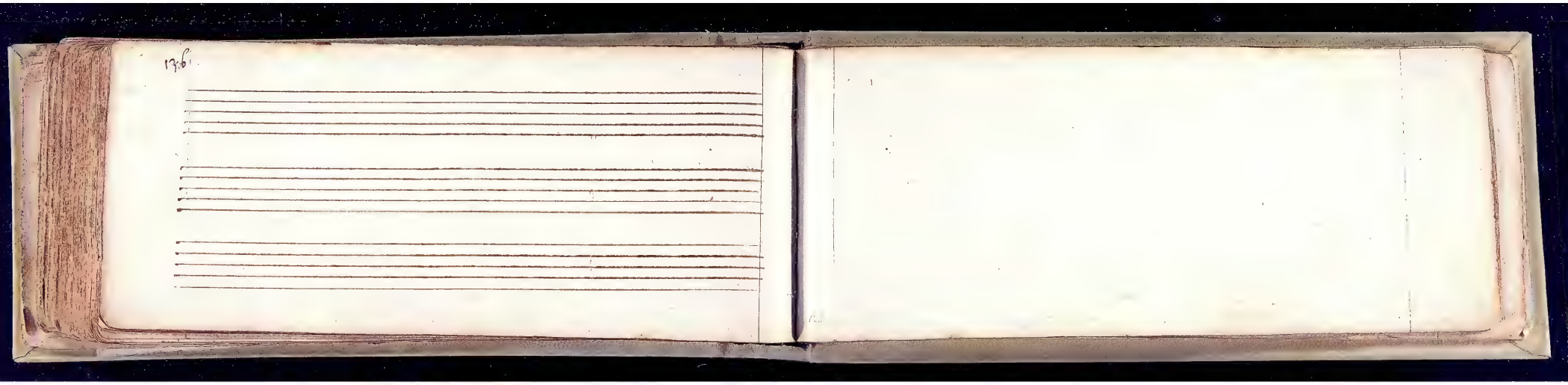

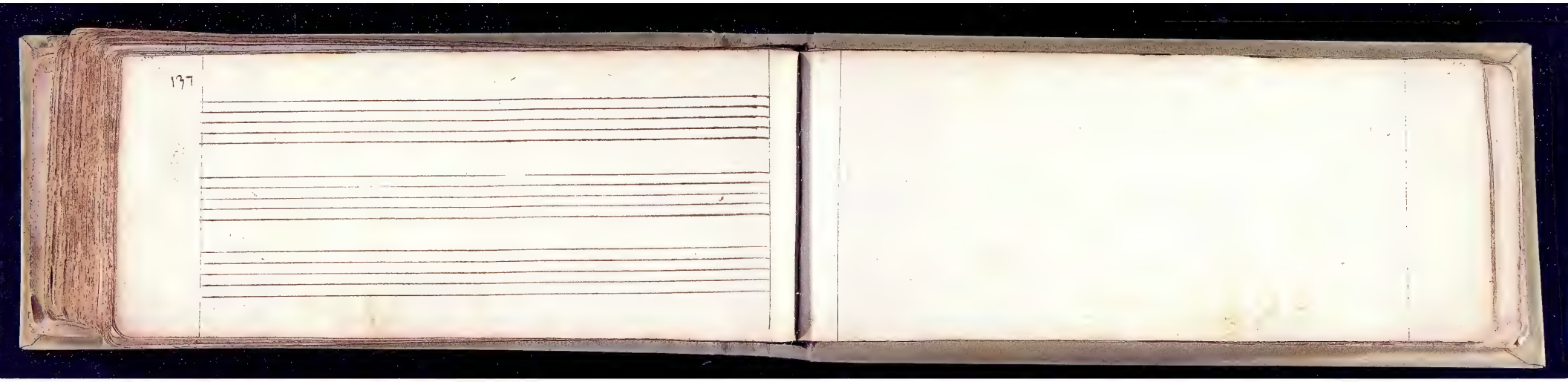

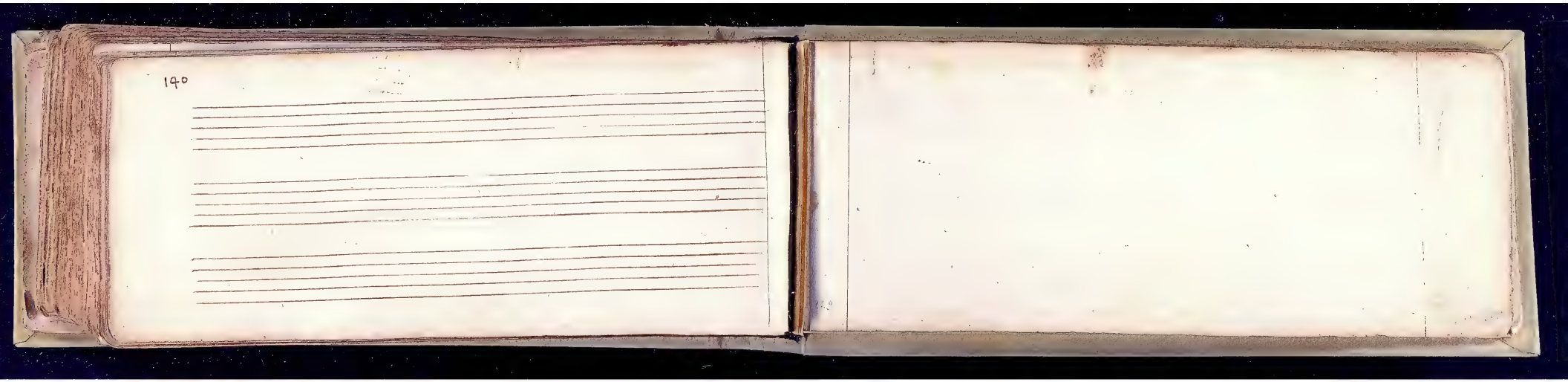
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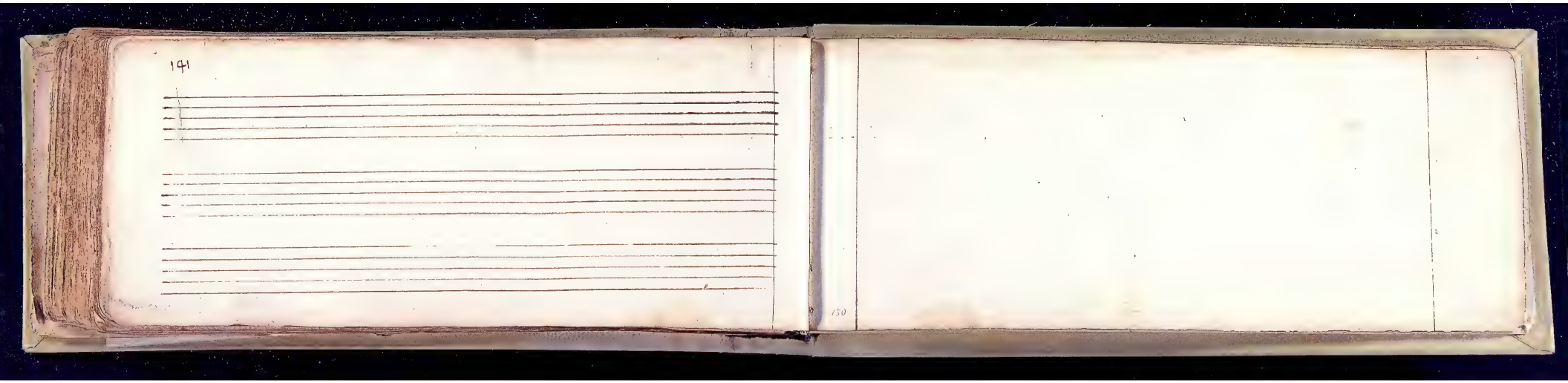
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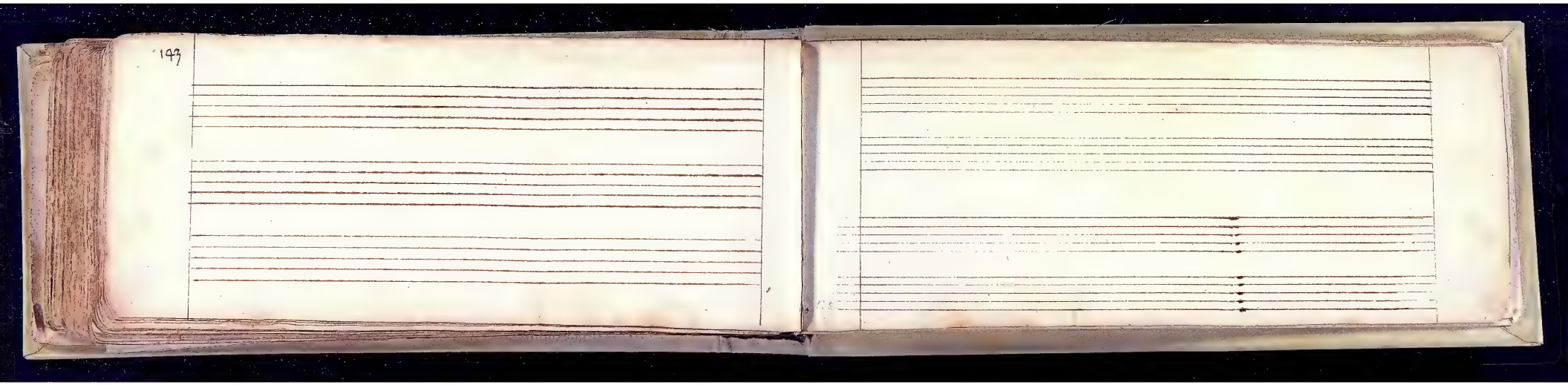
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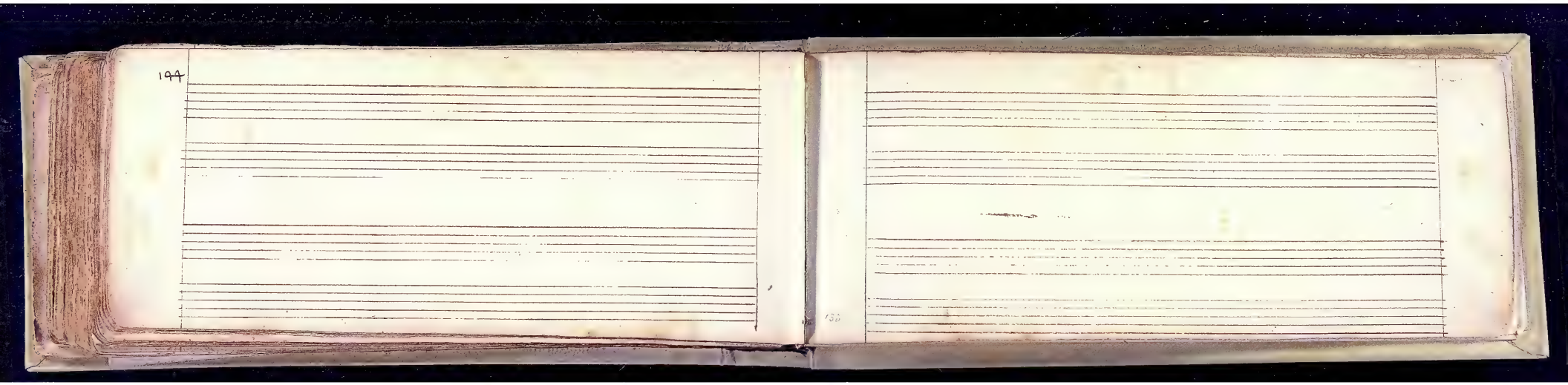

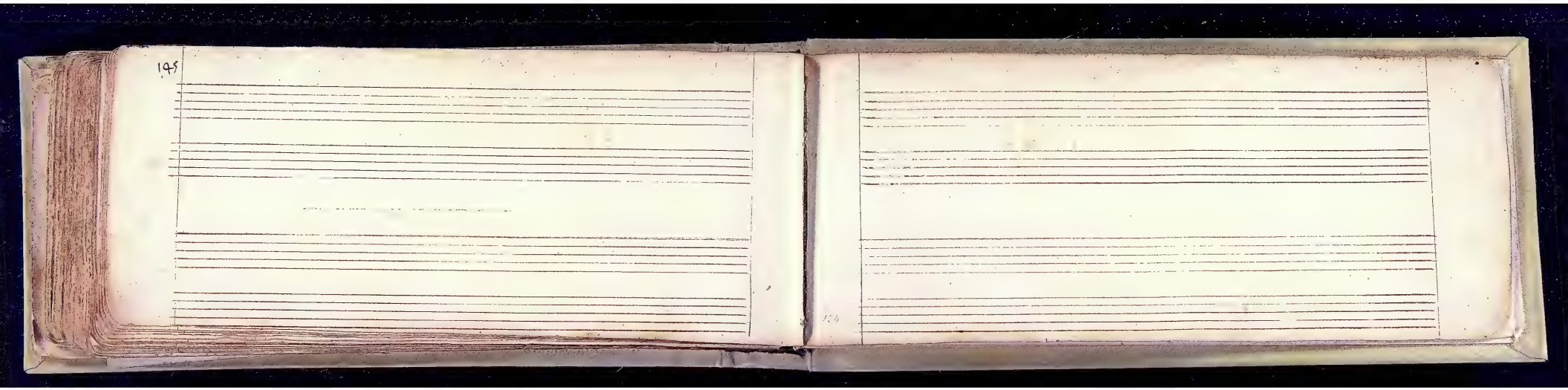

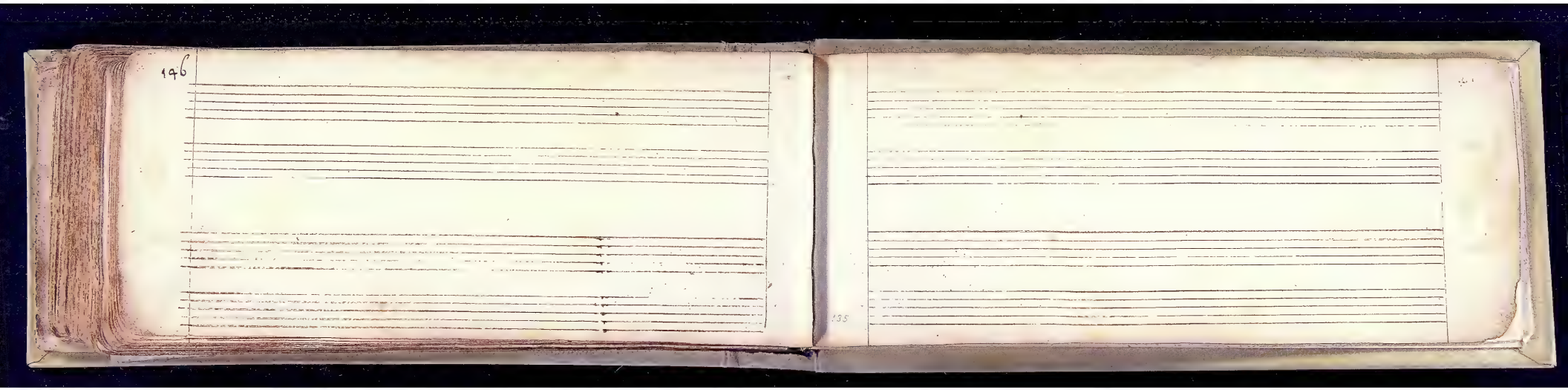
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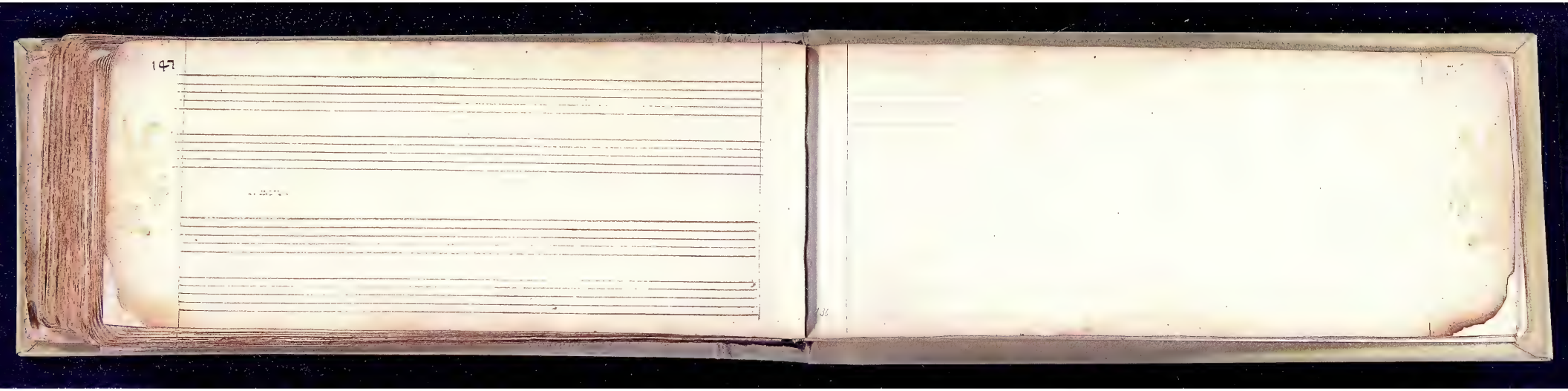

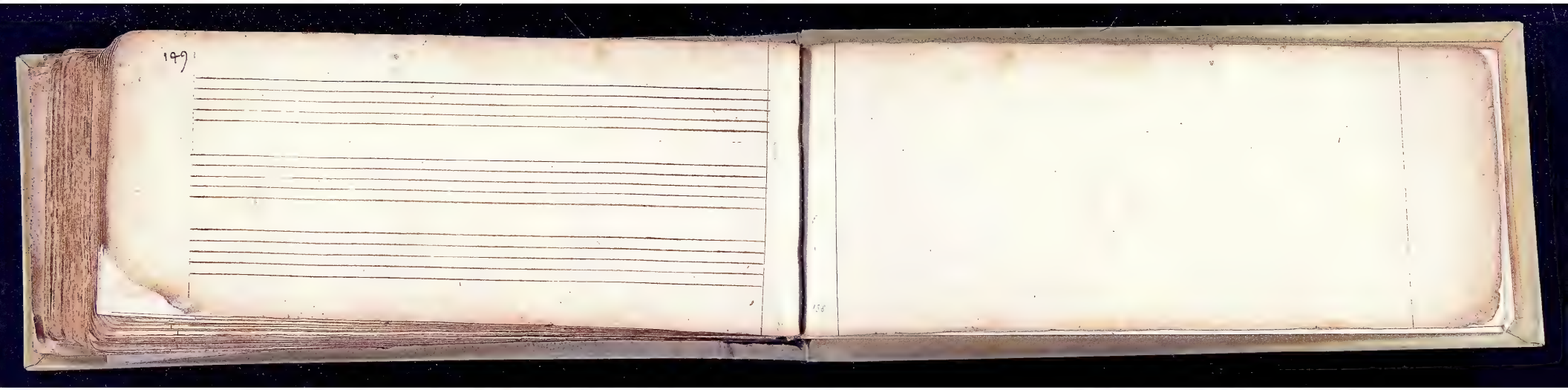

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